

► BONUS: CES PRODUCTS / 'TOP GUN' EXPLODES ◀

# Video Review™

THE  
WORLD  
AUTHORITY  
ON HOME  
VIDEO



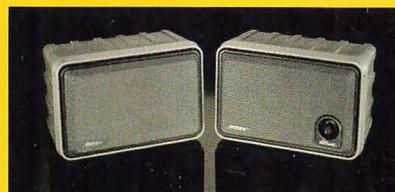
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## NEW PRODUCTS BUYER'S GUIDE!

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**COMPLETE INFO  
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A/V SYSTEMS,  
LASER DISCS AND  
MUCH MORE!**

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Products Listed**

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**CRITICS' CHOICE:  
THE YEAR'S 25  
AWARD-WINNING  
TAPES AND DISCS**  
.....







**Camcorder Battery (CB120)**  
This rechargeable pack provides up to 2 hours of power for RCA camcorder models CMR200 and CMR300.



**DC Car Cord (DCC012)** Enables operation of camcorder from a universal long-play battery or a car, van or boat.



**Camcorder Input Adaptor (VAA002)**  
Lets camcorder record from another VCR or video monitor.



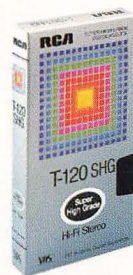
**Camcorder Character Generator (CGA020)** Personalizes videos with titles, effects, calendar, and stopwatch features.



**Camcorder Hard Case (KK043)** Tough plastic outside, soft foam inside for solid camcorder protection.

# A systematic way to make better home videos.

## RCA Camcorder Accessories



**Super High Grade VHS Tape (T-120 SHG)** Our highest performance tape for those moments worth capturing for keeps.



**Tripod (AC018)** Lightweight and adjustable, provides solid support for steady shots. Features smooth fluid-effect pan and tilt head and quick-release camera-mounting plate.



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Safe, non-abrasive, wet system keeps camcorder tape path clean and running smoothly.

Now you can add exciting new dimensions to your home videos with RCA's vast array of camcorder accessories. Just stop by your nearest video dealer and start piecing your system together today. Or to learn more, write: RCA Distributor and Special Products Division, Deptford, NJ 08096-2088. Attn: Sales Promotion.



**Lens Extender (LX152A)**  
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# RCA Video Accessories



**Wide Angle Lens (WAL01A)** Increases viewing angle by .6 for greater shooting flexibility.



**Camcorder Remote Pause Control (CRM010)** Allows stopping or starting the action from 20 feet away.



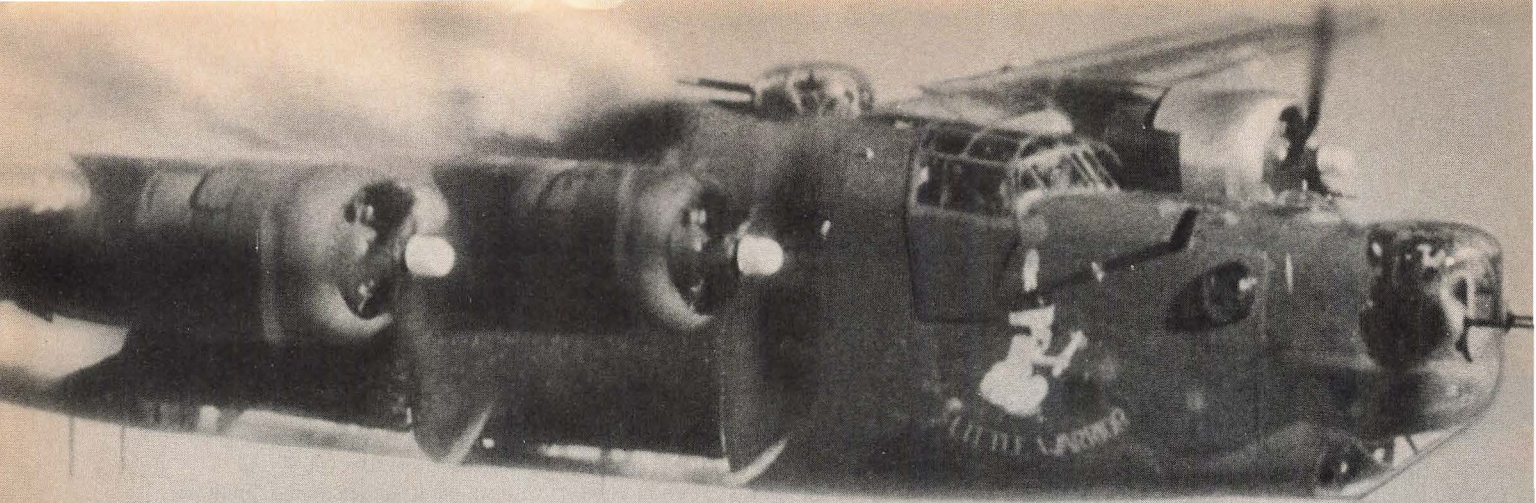
**Wireless Microphone (WM002)** Picks up sound up to 100 feet away for greater freedom of movement.



**Soft Camcorder Case (KK040)**  
Provides protection for carrying fully assembled camcorder and other accessories.

For additional information, circle No. 1 on Reader Service Card.





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Narrated by  
Walter Cronkite

World War II. You've seen the Hollywood version a hundred times over. Now prepare for the real thing. In "Air War Over Europe," your introduction to the landmark series, **WORLD WAR II WITH WALTER CRONKITE**, you'll join Allied flyers on some of their roughest bombing missions.

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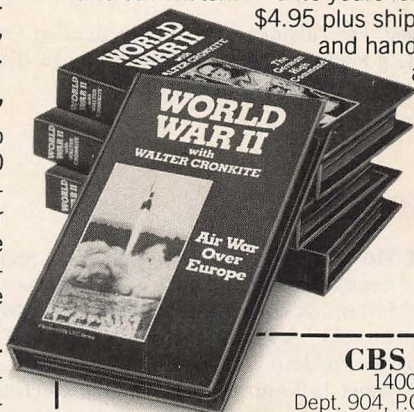
In all, "Air War Over Europe" adds up to 90 minutes of excitement no movie can match. And it's yours for just \$4.95 plus shipping and handling, a full

\$45 off its regular price, with your subscription to the series.

As a subscriber, you'll receive future videocassettes, one every other month, always for 10-day, risk-free examination. Each shows you a new and exciting side of the war, in episodes like "Suicide Run To Murmansk," "The Doolittle Raid" and "The Plots Against Hitler." Each videocassette is \$49.95 plus shipping and handling. There is no minimum number you must buy and you can cancel your subscription at any time.

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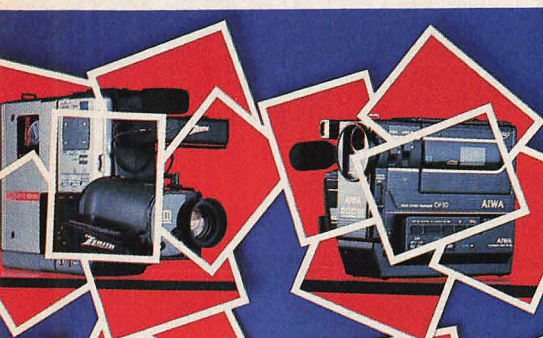
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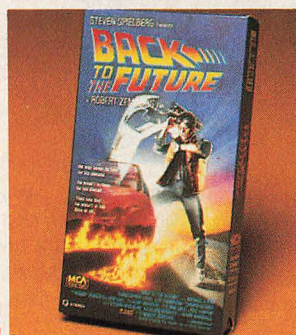
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VOLUME 8, NUMBER 1

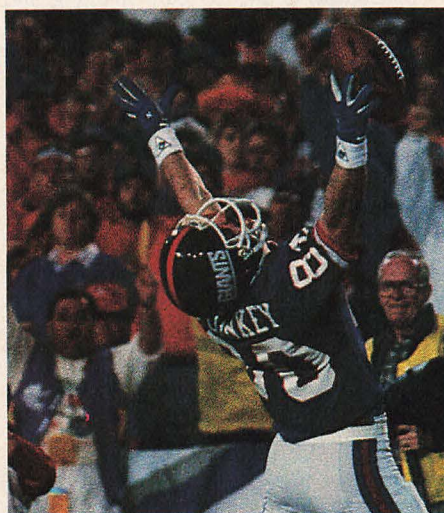
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## SPECIAL SPRING BUYER'S GUIDE

The video equipment scene changes almost every day. That's why *Video Review* now provides two *Buyer's Guides* per year. In this special section you'll find descriptions of thousands of products along with simple-to-understand definitions of the terms you'll need to know to be an educated consumer. Thinking of buying a new VCR, camcorder, TV or A/V system? You've come upon the only source you really need in order to purchase the equipment that's right for you

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#### The Winners!

A special poster honoring the top tapes and discs

#### Super Tape!

Even though the Giants won the Super Bowl, NFL Films may have made the biggest score of all. *By Maury Z. Levy*

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# "ONE OF THE YEAR'S TEN BEST."

—Roger Ebert, NEW YORK POST & CHICAGO SUN TIMES —Robert Osborne, KTTV-LOS ANGELES —Desmond Ryan, PHILADELPHIA INQUIRER  
—James Verniere & Nat Segaloff, BOSTON HERALD —Robert Trussel, KANSAS CITY STAR

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# SID & NANCY

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■ Co-Producer PETER MCCARTHY ■ Written by ALEX COX & ABBE WOOL ■ Producer ERIC FELLNER ■ Director ALEX COX ■



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# UPFRONT

## The Second Time Is A Charm

I just bought a new VCR. That old dinosaur we've had in the bedroom since 1978 finally choked, sputtered and died, so I just bought a new VCR. It wasn't fun.

I went to one of the big discount places. It was insane. While I waited my turn for a salesman, I listened to the pitches and watched the curves. "You don't want to buy that one," one huckster told a customer as he pointed to the \$198 advertised special. "For only \$60 more, you can get this newer model that pulls in hundreds of cable stations."

Hundreds of cable stations? I had trouble listening to that in silence. So I started giving the poor rube some advice. That's not something I like to do in chain stores. The salesman was a tad ticked. "Stay out of this," he told me. "I'm the expert here!"

The customer wasn't so sure about that anymore. "This whole thing's so confusing," he said. "There's so much new stuff coming out, how can anybody keep up with it all?"

He had a good point, and he wasn't the first one to tell us that. *VR* used to do one full-blown *Buyer's Guide* a year. It was in October and it was always our bestselling issue. But home video has changed so much and so quickly that our *Buyer's Guide* has become too big for one magazine. So we're doing it twice.

This spring special has all the newest and latest information from the Winter Consumer Electronics Show. It's as late-breaking as you'll find. We'll tell you about thousands of choices, alert you to what's out there to buy, and give you the facts you need to be a truly educated consumer. Televisions, VCRs, camcorders, laser disc players, A/V systems—they're all here in *VR*'s all-new survival guide to the world of video.

Consider it our birthday present to you. This issue marks *Video Review*'s seventh anniversary as the world authority on home video. And, as the business gets bigger, we get better. Have another piece of cake, and we thank you for your support.

Maury Z Levy

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## Silent 'Beauty,' Stupid Sleeves And 1987 Blues



*Sleeping Beauty: Will Macrovision destroy this timeless classic?*

### MACRO STRIKES AGAIN

I have discovered a very disturbing aspect of Macrovision ("The Macrovision Mess," December '86 *VR*): It prevents closed captions from being decoded by the new TeleCaption II. This unit has remote direct-access tuning, cable tuning, remote volume and power control for the TV, as well as audio/video jacks. It is the product of the seven-year battle that the National Captioning Institute has been waging to bring captioning to millions of deaf people in this country.

The large number of captioned movies that were released in 1985 and 1986 have been a tremendous joy to deaf people and their families. It is very sad to think that all this will end because of greed.

It is not surprising that the movie-studio executives claim to have received "few legitimate complaints" about Macrovision, because they generally do not put their mailing addresses on their products. When I get Disney's address, they are going to get a letter from a very irate nine-year-old deaf girl who wonders why her new captioner will not play *Sleeping Beauty*.

Bob Hendrickson  
Salt Lake City, UT

### IDIOT PROOF

Who is the idiot who designed those open-bottomed sleeves used by several home-video manufacturers? I do not

*Selected correspondence addressed to Video Review, 902 Broadway, New York, NY 10010 is printed in the "Letters" section, space permitting. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

know of any other product that comes in a package which is open at the bottom so the contents can drop on the floor almost every time it is taken off the shelf. Is it to replace the damaged tapes and generate more sales? Why can't the companies use the same sleeves as blank tapes?

Philip Cavallo  
New York, NY

### BETA BUYERS BEWARE

As a Sony Betamax owner, I was not surprised by your article "Movies on Beta in Slow Fade" ("Newsbreaks," February '87 *VR*). It is getting awfully hard to find a video store that even handles Beta tapes. I figured out why.

If you go into a store to buy a VCR, the salesman will show you a VHS machine. When you tell him you're looking for a Beta machine, he'll laugh and tell you, "I haven't sold one of those in months. Everyone buys VHS."

Linda Gossett  
Buffalo, NY

### BACK TO THE PAST

I'm sorry, but video just isn't fun anymore. Ah, for the good old days: rent a tape, watch it, bring it back. Time-shift a show or a movie; watch it when you want to. Simple.

Welcome to 1987. Semi-compatible Macrovision wrecks it for honest folks renting tapes. Scrambling wrecks it for satellite dish owners. The Meese Commission tells you what you shouldn't watch. High prices for new releases. Video police check rental lists to see if Debbie is doing Dallas in your living room. Hollywood cries, "Thief!" all the way to the bank. Cable fees go up; program quality goes down.

And now, new proposals. Anti-copy chips built into video and audio recorders. Macrovision on pay-cable channels. Taxes on blank tapes. I've had it. I'm fed up. I'm going back to radio.

Joe Horka Jr.  
Vernon, CT

### ON THE EDGE

I was pleased to see the increased coverage of laser video and digital audio in your February issue. Since very little information is available on laser disc players, your article "The Laser's Edge" provided me with a lot of the facts I was looking for. I can now make a more informed decision when I purchase my laser player.

Please keep up the coverage of laser video. I believe the quick acceptance of CDs will boost laser disc popularity.

Jay Friedman  
Centerville, OH

### 'INDIANA' DISC

Remember back in the beginning, when Pioneer et al. advertised laser discs as the solution to the problem of high-priced software? Discs were \$19.95 or \$24.95, while tapes were \$70.

I wonder if Paramount forgot about this rationale when it priced *Indiana Jones and the Temple of Doom* LV discs at \$40 and tapes at \$30. Oh, sure, it used two discs for the thing, but if CBS/Fox could put all 120 minutes of *Star Wars* onto one disc by using slight compression, Paramount could have gotten the 118 minutes of *Indiana Jones* onto a single \$29.95 disc.

Michael J. Hill  
Honolulu, HI □



*Indiana Jones disc: What's the deal?*



MATTHEW BRODERICK

# FERRIS BUELLER'S DAY OFF

"'Ferris Bueller' is a winner."  
Michael Blowen, *Boston Globe*

"'Day Off' Is Right On."  
Rita Kempley, *Washington Post*



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## Meet the guy who has elevated cutting class to an art form!

The runaway comedy hit of the year is now on videocassette! Matthew Broderick stars as Ferris Bueller, a high school student with more clout than the principal, and more guts than John Wayne. He's a model for all those who take themselves too seriously. A guy who knows the value of a day off.

Get **Ferris Bueller's Day Off** at your local video store.

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Music Score by IRA NEWBORN • Edited by PAUL HIRSCH • Executive Producer MICHAEL CHINICH  
Produced by JOHN HUGHES and TOM JACOBSON • Written and Directed by JOHN HUGHES

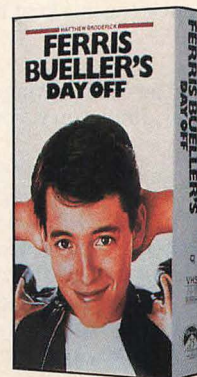
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## Tracking Down Your Favorite 'Lost' Tapes



Yeah, that's the Ticket: Meg Foster and Nick Mancuso are entranced.

### TICKET TO HEAVEN

Could you please tell me if the movie *Ticket to Heaven* is still available on videocassette? Every video store I have called in my area no longer has the movie.

James Freshour  
Maryville, TN

*Heaven* must be missing a ticket: "The 1981 Canadian brainwash saga, which stars Nick Mancuso from TV's *Stingray*, should be available in video stores from MGM/UA Home Video. If none of your dealers can get it through their distributors try writing to the company at 1350 Avenue of the Americas, New York, NY 10019."

### REBECCA

Is Alfred Hitchcock's *Rebecca* available on video? I have been unable to find any reference to it in any of the video libraries. Please find out why this priceless movie is being kept out of circulation.

George E. Rederus  
Tucson, AZ

The road to Manderley: "Wait a second, don't worry. I don't know what 'vid-

*As a service to our readers, Video Review will help track down 'lost' or hard-to-find tapes or discs. Send requests to Video Review's Video Hunter, 902 Broadway, New York, NY 10010. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

eo libraries' you've been looking at, but rest assured, CBS/Fox Video has released the thriller. It should be in video stores right now. If you can't find it, have your local store owner order it."

### NOAH'S ARK

I am interested in acquiring the movie *In Search of Noah's Ark*.

Clarence H. Mierkey  
Atchison, KS

Here comes the flood: "This quasi-documentary about the findings at Mount Ararat should be coming out soon by VidAmerica. Check stores or write to the company at 231 E. 55th St., New York, NY 10022."

### TOM SAWYER

I have searched for 1938's *The Adventures of Tom Sawyer* and have not been able to find it anywhere. Can you tell me where I can purchase a Beta copy?

Keith DuPriest  
Magnolia, AR

I hear the Twain a-comin': "The movie's available through stores or from CBS/Fox Video distributors."

### FAHRENHEIT 451

I have a burning desire for the 1967 Ray Bradbury sci-fi movie *Fahrenheit 451*. Has it ever been produced on tape?

M.D. Barr  
Nacogdoches, TX

All fired up: "MCA Home Video has made this tape available. Check with

stores in your area, or write to the company at 70 Universal City Plaza, Universal City, CA 91608."

### EQUUS

I have been trying for over a year to locate *Equus*, starring Richard Burton, but so far I've only met a dead end. No dealer in my area has a listing for it and the picture itself was only released in a limited run. Could you give me any information on this excellent version of the Broadway stage hit?

Kevin Snyder  
Ocean City, NJ

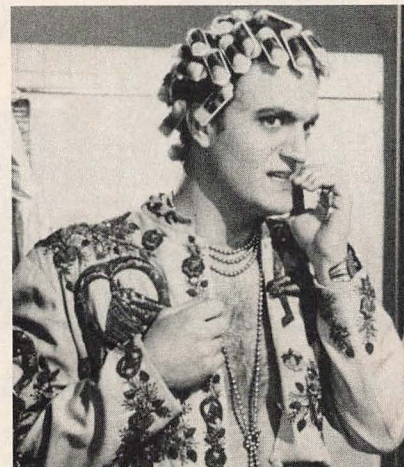
"Watch that poker, Wilbur": "Have one of those dealers contact its MGM/UA distributor."

### PHANTOM

Can you tell me where to find *Phantom of the Paradise*, a rock 'n' roll, sci-fi, horror movie combining elements of *Phantom of the Opera* and *Faust* in the *Rocky Horror* genre?

Mike Barnes  
Silver Spring, MD

*Paradise* found: "The 1974 Brian De Palma picture should be out in stores



Gerrit Graham fears the Phantom.

through Key Video, distributed by CBS/Fox. Betcha didn't know Sissy Spacek did the set decorations for this one."

### NICHOLAS & ALEXANDRA

I am trying to find a copy of the movie *Nicholas and Alexandra*.

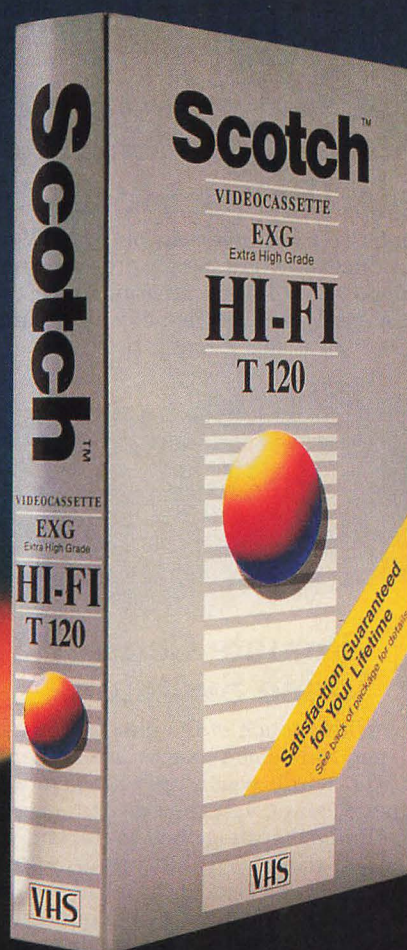
William P. Harris Sr.  
Sterling Heights, MI

Roman eyes, Russian hands: "RCA/Columbia Pictures Home Video has



PRESENTING the tape MCA took

# BACK TO THE FUTURE



Blockbuster movies should be recorded on blockbuster videotape. That's why MCA chose the Scotch™ EXG Extra High Grade Hi-Fi Videocassette to record "Back to the Future" for home video release.

The tape was a hit with MCA because of the high fidelity sound approaching that of compact digital discs when used with hi-fi VCR's.

Video Review's most discriminating critics gave the Scotch EXG Extra High Grade family of VHS videocassettes first through fourth place in the 1985 Video Review tape ratings test.\*

This unsurpassed tape gives you unsurpassed color, play after play. The tape will last through the future due to the higher concentration of particles than the standard grade of tape.

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See your local participating Scotch videocassette dealer for a special offer on the Scotch EXG Extra High Grade Hi-Fi Videocassette. Also look for any of the other full line of Scotch High Grade Videocassettes.

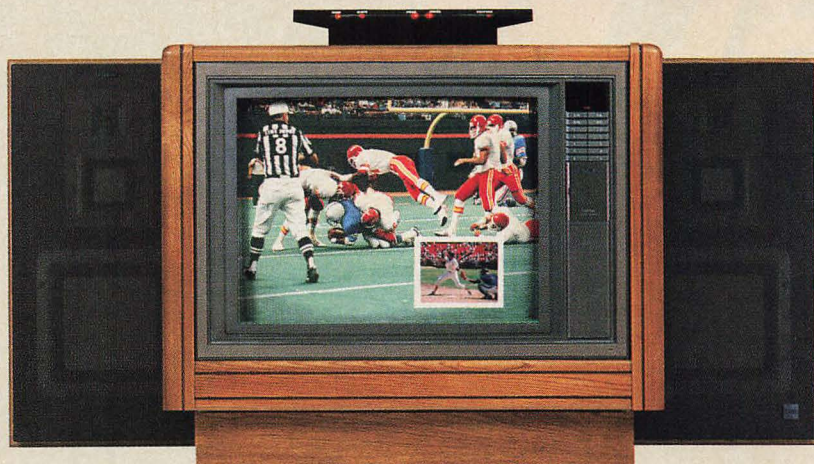
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VIDEOCASSETTES

\*Rankings were compiled by 3M based on ten measurements as reported in the September, 1985 issue of Video Review magazine.  
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**3M**



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1751 Fox Drive, San Jose, CA 95131-2312 (408) 947-8877

released the 1971 epic costumer on tape. Check with your local stores and have one of them order it."

## THE SILENT PARTNER

When will the movie *The Silent Partner*, with Elliot Gould, be available on VHS? It's currently on laser disc only.

**Louis Tempzen**  
Bakersfield, CA

*Silent* no more: "This thriller has been re-released on cassette by Vestron Video. If you can't track it down, write to the company at 60 Long Ridge Rd., P.O. Box 4000, Stamford, CT 06907."

## MARY OF SCOTLAND

Like 16.7 percent of your readers who responded to the *Video Review Reader Poll*, I hope to eventually collect videos of all of Katharine Hepburn's movies. Do you have any idea where I can find *Mary of Scotland*?

**Beryl M. Bardy**  
Chesterland, OH

Scot on the rocks: "According to a spokesperson at Media Home Entertainment, there's a good chance that Nostalgia Merchant (now part of the Media family) will be re-releasing the John Ford-directed costume drama in the spring. Keep an eye out for it in your local store, Beryl, and keep checking our 'Tape & Disc Previews' section."

## ABOVE AND BEYOND

I have looked everywhere for the movie *Above and Beyond*, with Robert Taylor. Could you help me get a copy?

**Betty Cowgar**  
Charleston, WV

*Beyond* and back: "I've looked high and low, Betty, but I can't find it either."

## HELLO DOWN THERE

Please help me find the 1969 movie *Hello Down There*, starring Tony Randall and Janet Leigh. It doesn't matter what format, even CED!

**Raymond Krulczyk**  
Mt. Juliet, TN

Ungerwater: "As far as I know, this deep-sea gagfest is not yet available in any home-video format."

## HOUSE OF WHIPCORD

I am looking for a videotape of a movie called *House of Whipcord*.

**Richard Deveau**  
Norwich, CT

*Whip* it good: "This 1975 British horror flick, directed by the prolific Pete Walker, is available from Mailbox Video, 21800 Burbank Blvd., #300, P.O. Box 4062, Woodland Hills, CA 91365-4062. For charge-card orders call (800) 423-7455, ext. 3405." □



AN EMBRYO OF NEW TERROR

# ALIEN PREDATORS

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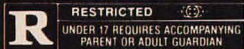
Executive Producers: HELEN SARLUI and EDUARD SARLUI

Music by: CHASE / RUCKER PRODUCTIONS

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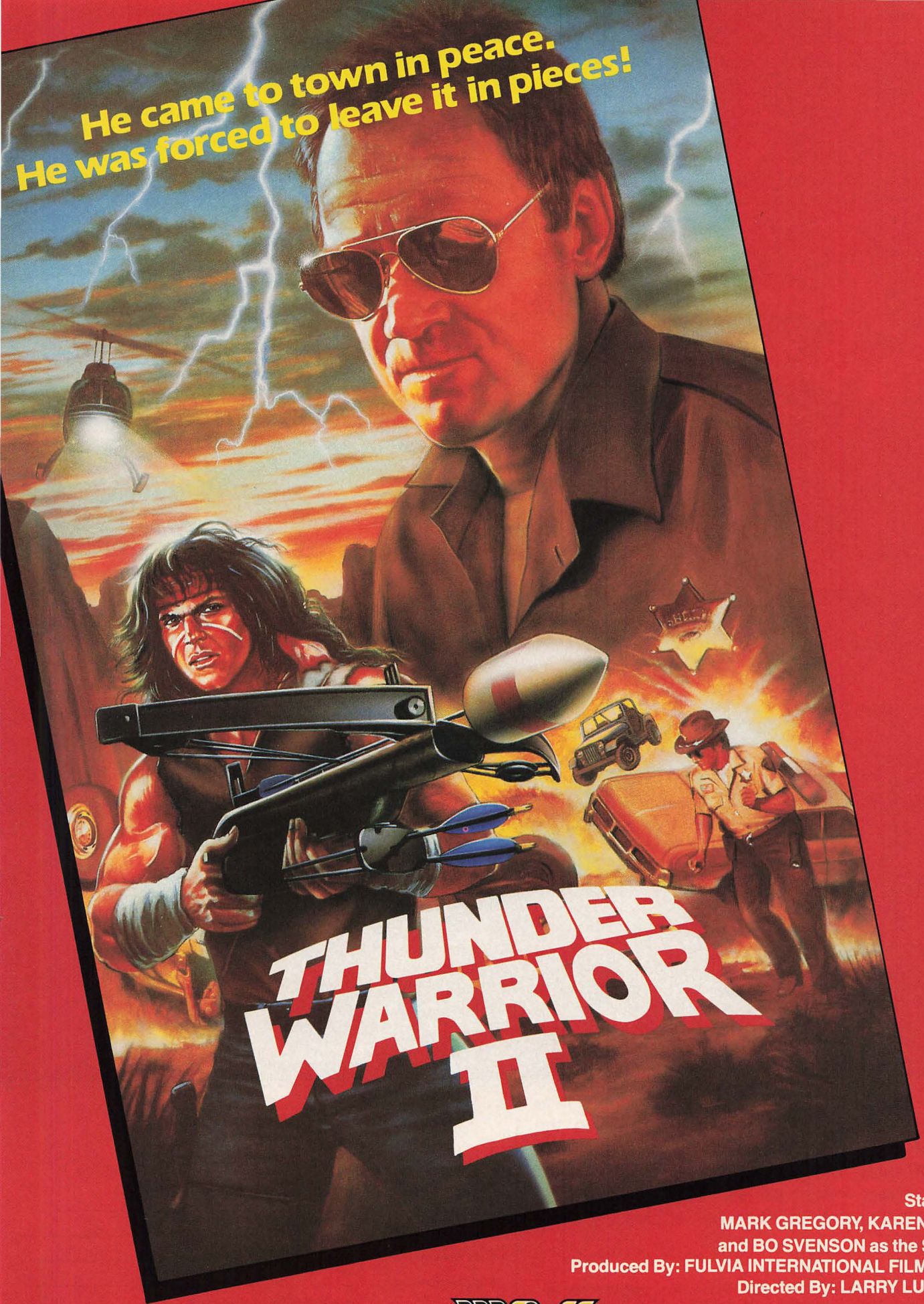
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Trans World Entertainment (U.S.A.)

6464 Sunset Blvd., Penthouse Suite, Hollywood, CA 90028





He came to town in peace.  
He was forced to leave it in pieces!

# THUNDER WARRIOR II

**Starring:**

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and BO SVENSON as the Sheriff**

**Produced By: FULVIA INTERNATIONAL FILMS SRL**

**Directed By: LARRY LUDMAN**



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### THUNDER WARRIOR II SWEEPSTAKES

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- THUNDER WARRIOR II takes place in the state of \_\_\_\_\_.
- \_\_\_\_\_ is the nickname of the vicious head prison guard.
- \_\_\_\_\_ is the name of Thunder's wife.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Entries must be deposited by July 31, 1987

#### Official Rules

- No purchase necessary. To enter, complete the official entry blank and deposit at the sweepstakes display located at your participating retailer. All entries must be deposited by July 31, 1987. If you can not find an official entry blank or sweepstakes display, or are a resident of CA, write the answers to the 4 questions asked below, your name and complete address on a plain piece of paper, 3"x5", and mail to: Thunder Warrior II Sweepstakes, P.O. Box 667, Lowell, Indiana 46399. Mail-in entries must be received by August 10, 1987. The sponsor is not responsible for late, lost or misdirected mail.
- A list of correct answers can be obtained by sending a stamped, self-addressed envelope to: Thunder Warrior II Answers, c/o Trans World Entertainment 6464 Sunset Blvd. Hollywood, CA 90028. Residents of WA and VT send an unstamped, self-addressed envelope. Requests must be received by July 15, 1987.
- Winners will be determined in random drawings from among all correct entries received by July 31, 1987, by VENTURA ASSOCIATES, INC., an independent judging organization whose decisions are final. All prizes are guaranteed to be awarded. Winners will be notified by mail and may be required to complete an affidavit of eligibility which must be returned within 21 days of date of notification. No duplicate major prize winners and no substitution for prizes except as may be necessary due to availability. All taxes are the responsibility of the winners. Entry constitutes permission to use of winners' names and likenesses for publicity purposes without additional compensation.
- Approximate retail value of the prizes are as follows: Grand (\$8000), Second (\$355. each), Third (\$280. each), Fourth (\$10.00 each).
- Odds of winning are determined by the total number of correct entries received. Sweepstakes open to residents of the United States. Awards to minors must be accepted by parent or guardian. Employees and their families of Trans World Entertainment, its affiliates, subsidiaries, participating retailers, advertising agencies and VENTURA ASSOCIATES, INC., are not eligible. All Federal, State and local rules and regulations apply. Void where prohibited by law.
- For a list of major prize winners, send a stamped, self-addressed envelope before August 15, 1987 to: Thunder Warrior II Winners, c/o Trans World Entertainment 6464 Sunset Blvd. Hollywood, CA 90028.
- Questions to answer: Note: use character, not actors' names and first names are acceptable.
  - \_\_\_\_\_ is the corrupt deputy sheriff who has it in for Thunder.
  - \_\_\_\_\_ is the nickname of the vicious head prison guard.
  - \_\_\_\_\_ is the name of Thunder's wife.

**VIDEO DEALERS WIN YOUR OWN SUZUKI—IT'S EASY! DETAILS COMING IN YOUR MAIL AND TRADE!**



## Missing Dialog And Dolby Questions



"Yikes! Who's that in the salt monster costume?"

### A SALTY TALE

**Q** While watching my copy of the *Star Trek* episode "The Man Trap," I noticed the box listed guest stars Jeanne Bal, Alfred Ryder and Sharon Gimpel. Sharon Gimpel? Who's she? I checked the credits at the end of the tape. There's no Sharon Gimpel listed at all. I've been racking my brains trying to figure out which bit part was played by Ms. Gimpel and why Paramount Home Video saw fit to list her on the box. Please satisfy my curiosity.

Marie Wilson  
Sunland, CA

**A** It must do Sharon Gimpel's heart good to hear that, while civilization as we know it crumbles around us, someone out there is wondering what part she played in a *Star Trek* episode. But, as Goethe said, truth is found in the details. La Gimpel played the salt monster in "The Man Trap," and gave quite a stellar performance, if memory serves us well. At any rate, why Paramount chose to list Gimpel on the tape box is anyone's guess. Maybe she's a relative of someone who works there.

### UNRAVELED SWEATER

**Q** I recently screened MCA Home Video's release of Alfred Hitchcock's *Marnie*. To my disappointment, the tape is missing several lines of dialog that are also omitted from most broadcast-TV versions of the movie. In the final minutes of *Marnie*, the character of the mother (played by Louise Latham) reminisces about Marnie's father. She tells how Billy, a teen-age boyfriend, had a

school sweater she wanted, but that he wouldn't let her have the sweater unless she slept with him. "Then, when you got started, he ran away," the mother concludes. The tape contains only the first and last lines of Latham's monolog, deleting the sweater story entirely. Why didn't MCA restore those lines? Though mildly suggestive, there's nothing offensive about them. If they were cut for TV showings, they should certainly be restored for the video release that will presumably be the last word on *Marnie*.

Dave Weiner  
Baldwin, NY

**A** And those lines will be restored, according to an MCA spokesperson, first on the laser disc of *Marnie*, and eventually on the videocassette. By the way, the monolog in question was cut from *Marnie* during its theatrical release, and with Hitchcock's approval. It wasn't a case of appeasing television censors, but of trimming the length of the picture. Hitchcock must have felt that *Marnie* could have lived without those lines, because at that point in his career, he packed enough clout to get complete artistic control over his movies. As it did with *Frankenstein*, MCA is taking the "lost" footage from *Marnie* (which consists precisely of that one brief monolog) and putting it back in, for the benefit of movie buffs and completists everywhere.

### SURROUNDED

**Q** Even after reading articles on Dolby Surround, stereo and Hi-Fi tapes, I'm still confused. I have the *Star Wars* trilogy; one of the tape boxes says, "Hi-Fi, digitally mastered," while the

other two say, "Hi-Fi stereo." I also have 2010. The box for that reads "Hi-Fi stereo, Videophonic Sound, digitally mastered, Dolby Stereo on linear tracks"—quite a mouthful. The *Star Wars* tape boxes don't say anything about Dolby or Dolby Surround, nor do they bear the familiar Dolby logo. However, the tapes do exhibit surround-sound characteristics when played through my Fisher Hi-Fi deck and Yamaha AVC-50 receiver. It's a puzzlement. I'm not sure what to look for when buying tapes to ensure I get Dolby Surround and/or Hi-Fi, which I believe is not on the linear tracks of the tapes.

Alan R. Norris  
Kennersville, NC

**A** Dolby confusion is pretty widespread; we get questions relating to it all the time. This is a good cue to go into the history of audio in video, which will hopefully answer all the above questions. The first method of recording audio on half-inch videotapes was linear track recording. The soundtrack of a movie was put on a thin track at the edge of a videotape. The results this method yielded were not so hot because of the thinness of the track; it limited frequency response, caused serious wow-and-flutter, and so on. So, Dolby Noise Reduction was introduced to make stereo linear tracks sound better. Then came VHS and Beta Hi-Fi. With these two slightly different methods, the audio track (stereo or mono) was laid down diagonally across the entire width of the tape. Hi-Fi yielded CDlike results, so Dolby Noise Reduction was not necessary with these methods. But, Dolby had come up with a method for bettering movie sound in theaters; it was called Dolby Surround.

Dolby Surround information is just as much a part of a movie's soundtrack as the dialog (and it is on the soundtracks of the movies you mention), but it only turns up when it goes through a decoder—which your receiver, the Yamaha AVC-50, has. The rule of thumb is: If the theatrical movie had Dolby Surround, so will the tape, even if it's not necessarily mentioned on the box. □

*Selected queries addressed to Video Review, 902 Broadway, New York, NY 10010 are answered in the "Questions" section, space permitting. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.*



# DOWN BY LAW

A FILM BY JIM JARMUSCH

**"A TERRIFIC MOVIE**

...A beautiful, melancholy, kidding  
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—David Denby, *NEW YORK MAGAZINE*

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—Rita Kempley, *WASHINGTON POST*

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MARX BROTHERS."**

—Andrew Sarris, *VILLAGE VOICE*



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A FILM BY JIM JARMUSCH

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Songs by TOM WAITS Editor MELODY LONDON

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Producer ALAN KLEINBERG

Written and Directed by JIM JARMUSCH

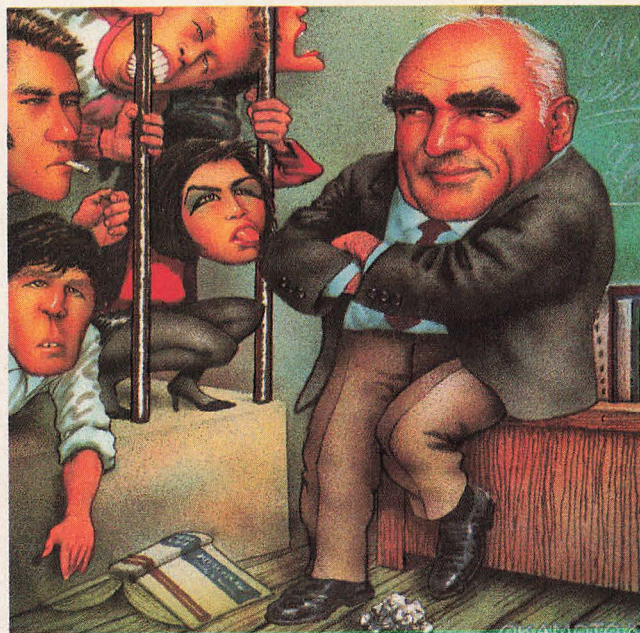


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# FREEZE-FRAMES

## Puppies, Bikinis And The Lord Of 'The Fly'



### THE BRONX ZOO

Get ready for gruff "You call yourself a guidance counselor?"-style histrionics—Ed (*Lou Grant*) Asner just took over a New York City high school. The burly actor with the bleeding heart of gold spent a dozen years on the tube whipping journalists into shape. Now he's going after the kids.

With *Hill Street Blues* preparing to disappear from the NBC schedule, the peacock programmers need another gritty urban soap opera with which to charm the viewers. They decided to produce a *Famelike* drama, only without the innocent Broadway corn. To achieve this, NBC hired *Fame*'s old executive producers, torched the tights and pianos, shipped the kids uptown and hired Asner to lend dramatic credibility.

Asner should find the new show's setting a familiar one: He co-starred with Paul Newman in the 1981 flick *Fort Apache, the Bronx*. The residents of NYC's northernmost borough squawked aplenty when that one played in the theaters, and you can expect similar repercussions if the show paints an "I live in hell" picture of the Bronx.

Actually, Bronxians might be flattered by one aspect of the new program. The producers liked one Bronx high school so much that they built one of their own to shoot the series in—on Paramount's back lot in California. Where's that A train?

### PROMISES, PROMISES

When the Temptations sang about a "Ball of Confusion," they took satiric aim at the "vote for me and I'll set you free" promises of politicians. Now, thanks to Aristotle Industries in Washington, DC, you can watch an hour of political

campaign commercials without any of those intrusive TV programs to dull their impact. This should end the confusion.

The folks at Aristotle prepare campaign materials for politicians and have a keen interest in the packaging of candidates. Their selections run the gamut from a reassurance of Ronnie to a howling Wolfman Jack

routine. And that's just on their "Best of '86" production. They also offer collections culled from past years and a multiyear historical retrospective.

After viewing the tape, you'll understand why so many entertainers give up the stage and screen for the ways and means.

### WHEN MARIA LOOKS AT ME I GO TO...

Rio, de Janeiro.

You could see it burning through his dark, reflective shades throughout *The Terminator*—Arnold Schwarzenegger may seem to be a no-nonsense musclehead, but he's actually a party animal without peer. To prove the point, our hero recently taped a new video program, titled *Party in Rio*. It's available from Elite Home Video in Studio City, CA.



The Elite press release urges you to join Arnold and "feel the intoxicating rhythm of the samba pulse through your veins as carnival madness reaches fever pitch and explodes in a climax of gyrating bodies and pulsating colors." Take out the samba part and you've got another *Commando*.

Maybe Arnold plans to remake *Road to Rio* with Maria Shriver in the Dorothy Lamour role. Maybe it's April 1st?



### STARSPOT: DAVID CRONENBERG

With the critical and boxoffice success of *The Dead Zone* and most recently *The Fly*, director David Cronenberg graduated from his "king of schlock horror" label to bankable mainstream movie-maker. But this mild-mannered Canadian did not sell out; the shocking images and themes that characterized his early work (*They Came From Within*, *Rabid*, *The Brood*, etc.) and earned him his cult

following, can still be found in the "New Flesh" of *The Fly*, now in release from CBS/Fox Video.

Currently preparing *Twins*, a bizarre true-life story about the mysterious deaths of two identical brothers, the 44-year-old Cronenberg took some time out to talk with *VR* contributor Anthony Timpone.

**VR:** Will *The Fly*'s video version include any previously edited gore footage?



# Video Review

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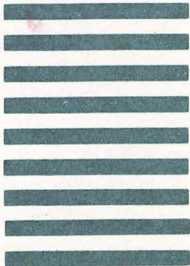
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181	182										

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**CRONENBERG:** No. I was never forced to take anything out of *The Fly*, and I was against putting back any scenes. I made the movie the way I wanted to make it. The way *The Fly* appeared in theaters is the way I thought it should be.

**VR:** Do you think *The Fly* will gain anything on video?

**CRONENBERG:** Well, it depends on how you listen to it. *The Fly* will be enhanced with stereo, and it will be even more intimate on video. It won't lose a lot. It's a story that can play very well on the box and might be even more intense. People who were afraid to come to terms with *The Fly* in theaters will take a chance with it on the tube. I want to get a part of that audience which I missed.

**VR:** What's the story on the sequel, *The Fly 2*?

**CRONENBERG:** Fox is definitely interested in doing a sequel. I would definitely not be directing it.

**VR:** Why did you remake the 1958 classic in the first place?

**CRONENBERG:** The reconceptualization of the original's basic premise attracted me, the idea that when the scientist comes out of his telepod a gradual metamorphosis begins. My version of *The Fly* becomes a different kind of movie altogether, not just a quickie head switch.

**VR:** Is Hollywood taking you more seriously now and not just as a horror director?

**CRONENBERG:** I've been getting good offers for a long time. There are some actors and directors who do get typecast, but I really haven't had that problem. I was offered *Witness*, *Beverly Hills Cop*, *After Hours* and even *Flashdance*! I'm happy about that and appreciate it because it means that people who offer scripts to directors realize that I'm not a *genre* director. I like to have that confirmation that they just think of me as a great director, period. For those who doubted it, *The Dead Zone* did confirm my ability to direct actors, though I never doubted it, nor did the actors I worked with.

**VR:** Was it tough getting a performance out of Jeff Goldblum in all that make-up?

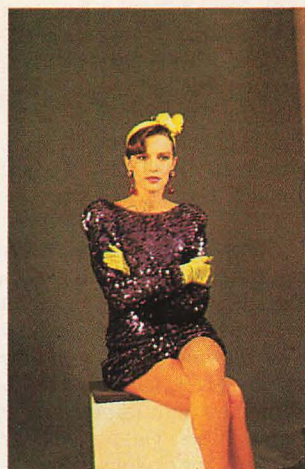
**CRONENBERG:** Some actors go dead when they're inside make-up. They really feel cut off, they give up and need encouragement. Jeff loved to play with it and make it work. He created quite a character.

## AND NOW COMING DOWN THE RUNWAY . . .

After 11 years of serving the clothing design industry with video wrap-ups of the major fashion shows, *Videofashion Monthly* recently entered the home-video arena. Run for your double-knits, it's Oscar de la Renta.

One shouldn't scoff at fashion magazines, though. Nearly every newsstand in the nation sells dozens of the pricey, picture-packed volumes each month. (A six-month subscription to *VM* costs nearly \$80.) While you can't clip the pictures and pin them up, *VM* seems to offer all the information found in its legion of print rivals.

We, of course, *need* this information in order to live. Find



out why Donna Karan earns the title "America's First Lady of Fashion." Drop Nancy a card if you figure it out; she's been wondering about that herself.

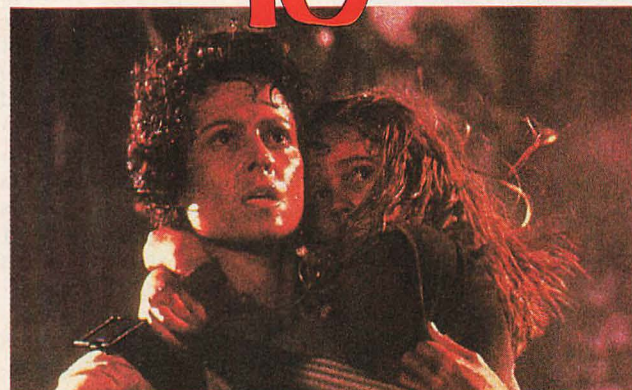
Plus, you'll also discover Adel Rootstein's secrets for designing the world's most successful display mannequins. Take lots of notes.

## QUOTE OF THE MONTH

Brooke Shields—that smoke-stopping, heartbreaking beauty from Princeton—recently took to career counseling. In an interview, she offered the following advice for her old friend John Travolta: "John's so sensitive, he should now do something non-commercial."

Bingo, Brooke. J.T. should definitely avoid megablockbusters like *Perfect*.

# TOP 10 HITS



## This Month Last Month TOP TAPES

1	ALIENS Sigourney Weaver, Paul Reiser; CBS/Fox, \$89.98	—
2	RUTHLESS PEOPLE Bette Midler, Danny DeVito; Touchstone, \$79.95	—
3	THE KARATE KID PART II Ralph Macchio, Pat Morita; RCA/Columbia, \$79.95	1
4	BACK TO SCHOOL Rodney Dangerfield; HBO/Cannon, \$79.95	2
5	INDIANA JONES AND THE TEMPLE OF DOOM Harrison Ford, Kate Capshaw; Paramount, \$29.95	3
6	RUNNING SCARED Billy Crystal, Gregory Hines; MGM/UA, \$79.95	—
7	WISE GUYS Joe Piscopo, Danny DeVito; CBS/Fox, \$79.98	6
8	PSYCHO III Anthony Perkins; MCA, \$79.95	—
9	FRIDAY THE 13TH PART VI—JASON LIVES Thom Mathews; Paramount, \$79.95	—
10	HEARTBURN Meryl Streep, Jack Nicholson; Paramount, \$79.95	—

## This Month Last Month TOP DISCS

1	INDIANA JONES AND THE TEMPLE OF DOOM Harrison Ford, Kate Capshaw; Paramount LV, \$29.95	1
2	SLEEPING BEAUTY Animated Feature; Disney LV, \$34.95	—
3	COBRA Sylvester Stallone; Warner LV, \$34.98	2
4	POLTERGEIST II Craig T. Nelson, JoBeth Williams; MGM/UA LV, \$34.95	5
5	OUT OF AFRICA Meryl Streep, Robert Redford; MCA LV, \$39.98	3
6	INVADERS FROM MARS Karen Black, Hunter Carson; Media LV, \$36.95	—
7	THE MONEY PIT Tom Hanks, Shelley Long; MCA LV, \$34.95	—
8	LEGEND Tom Cruise, Tim Curry; MCA LV, \$34.98	6
9	BRAZIL Jonathan Pryce, Robert DeNiro; MCA LV, \$34.98	10
10	GUNG HO Michael Keaton, Gedde Watanabe; Paramount LV, \$29.95	—

"Top 10 Hits" are based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The lists include titles culled from retailers' current top tape and disc lists as well as distributors' prerelease sales print-outs.





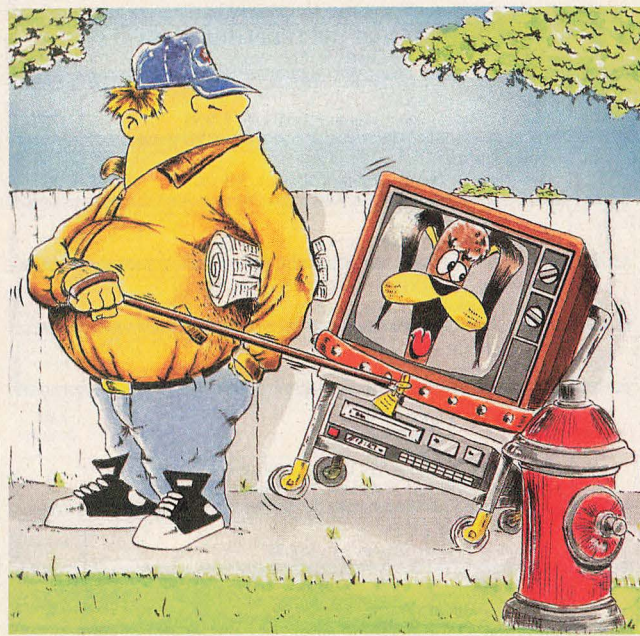
## YOU WILL BELIEVE A PLANE CAN FLY

"Sure. The *Top Gun* aerial footage took my breath away," you say, "but you have to wade through so much adolescent

McGillis-Cruise thrust-ratio nonsense between the dogfights that you fall asleep!"

McGraw-Hill Aerospace and Defense Group in New York City recognized this window of vulnerability within the *Top Gun* juggernaut and launched *Aviation Week Video Magazine* to meet the obvious demand. Brushing the mush and boom-box music aside, *AW*'s producers promise to cover "significant aerospace issues and developments," while taking viewers on a heckuva ride.

The first edition focuses on England's '86 Farnborough International Air Show. In future cassettes of the quarterly magazine, the editors plan to describe a broad range of topics, from precision flying (in airplanes) to the Strategic Defense Initiative. So, fasten your seatbelts, put your tray tables in the upright position, and please don't smoke while we insert the tape.



## YOU CAN'T TAKE A GOLDFISH FOR A WALK

Wouldn't it be nice to share your life with a frisky pup? Better yet, imagine a thoroughly housebroken floppy-eared four-legged that never needs bathing, walking or expensive veterinary care. Your dreams may come true.

New York City's Creative Programming Inc. just established pedigree on a new breed—the *Video Dog*. The cardboard box your video dog arrives in resembles a Dunkin' Munchkin container, except for its bone-shaped handle.

With a clever mix of Pet Rock and Cabbage Patch marketing, the Creative people include a 20-minute tape of a dog, instructions for care, a dog license and a medical record sheet in the package. Unlike real canines, a *Video Dog* can live forever—and that's *seven times longer* in dog years.

Coming next: the video hydrant.



## By Laurie Werner

The evidence keeps mounting that a little nepotism in Hollywood can go a long way. **Anjelica Huston** may not have thought so when she starred in her father **John Huston**'s movie *A Walk with Love and Death* at 15; its failure nearly finished her. Still, she gave it another chance in his *Prizzi's Honor* (Vestron) two years ago and won an Oscar. Now, the two are on their former home turf, Ireland, taking on **James Joyce**'s story *The Dead*. She does work with other directors, though, including **Francis Coppola**, the uncle of another successful young actor, **Nicolas Cage** (*The Boy in Blue* [Key]). Huston is co-starring with **James Caan** in Coppola's *Gardens of Stone* due in theaters this month.

Cage, who changed his name professionally so people wouldn't know whose nephew he is, did pretty well in Uncle Francis' *Peggy Sue Got Married*. Now he should either star in a John Huston movie or they should all get together for the long-planned *Godfather III* (kind of a by-families, about-families flick). First, though, Cage is co-starring with **Cher** in *Moonstruck*.

★ ★ ★

Short Takes—**Faye Dunaway** was all set to shoot *Barfly* with **Mickey Rourke** (*Year of the Dragon* [MGM/UA]) when the studio, Cannon, hit the financial skids. That movie may be resurrected at another studio, but in the meantime she's shooting *The Burning Secret* with **Klaus Maria Brandauer** (*Out of Africa* [MCA]). . . . **Phil Collins**, so convincing as a sleazy game-show host in a *Miami Vice* episode last season, naturally had movie offers. This is the one he took: *Buster*, a romantic comedy based on the exploits of Buster Edwards, one of England's Great Train Robbers. His co-star is **Julie Walters** (*Educating Rita* [RCA/Columbia]). . . . **Jack Nicholson** played him in *Reds* (Paramount), now **Robert Redford** may get the chance. A movie based on the life of playwright **Eugene O'Neill** is in the works and Redford is the top choice for the lead. Obviously, physical resemblance was not a casting factor. . . . Tired of hearing all the **Mick Jagger** solo talk, **Keith Richards** has decided to get some solo spotlight himself. He's been recording his own music the last two months with album, maybe tour, plans to follow. . . . **Kim Basinger** (*9½ Weeks* [MGM/UA]) and **Richard Gere** (*Power* [Karl-Lorimar]) are such a hot duo in *No Mercy* that the producers plan to team them again. The new one is called *Mirage*. . . . **Dudley Moore**, whose last clear hit was probably *Arthur* (Warner) back in 1981, is trying again with *Like Father, Like Son*, co-starring **Kirk Cameron** of TV's *Growing Pains*. . . . *Greystoke: The Legend of Tarzan, Lord of the Apes* (Warner) fared well enough to spawn a sequel. Star **Christopher Lambert** (*Subway* [Key]) did well enough to ask for \$1.5 million for his services. No deal yet. . . . Mixed media: *Remo Williams: The Adventure Begins* (HBO/Cannon) didn't do well enough to spawn other theatrical installments, but it seems headed for the tube as an ABC-TV series. On the other hand, *Police Squad* (Paramount), a failed series from the 1982 season, may become a movie. No word yet on whether the Zucker-Abrahams crowd is involved. . . . Among his many projects, **Steven Spielberg** apparently plans to make his own version of *Phantom of the Opera*. We have a strange feeling that even the man in the mask will wind up looking furry and cute. Should be interesting.



# THE OUTRAGEOUS BOX OFFICE SMASH.

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—Ira Hellman, PEOPLE MAGAZINE

*"‘SOUL MAN’ IS VERY, VERY GOOD."*

—Joel Siegel, ABC-TV

*"A CHEERFUL FRAT-HOUSE VERSION OF ‘TOOTSIE.’"*

—Janet Maslin, THE NEW YORK TIMES

*"A BRASH OUTRAGEOUS COMEDY."*

—Michael Medved, SNEAK PREVIEWS

# SOUL MAN



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## DANGEROUS CURVES AHEAD

Baggy tank top and boxer shorts fans beware. We've no time for second-string bikinis.

The new *Swimwear Illustrated* videotape from Vestron not only shows the latest and least in sexy ladies' beachwear, but also makes a strong subliminal argument against contemporary narcissism.

The flesh exposed during the program requires hours of maintenance daily, and the folks at Vestron and *SI* cared enough to denude the dark side of physical perfection. These hard-working models of modern womanhood spend days roasting their tightly stretched flesh to a golden brown hue. Then comes hours of Nautilus, barbells and yoga. Ouch.

After the baking and building, they head to the boxing ring for deep knee bends and aggressive posturing. You can see it in their pained expressions—these beauties are beat!

If that's not enough, some lunatic pops into the frame every so often with a spray bottle to apply that "sweet, hot 'n' sweaty" look to the assembled cheesecake. Girls, they're not paying you enough.

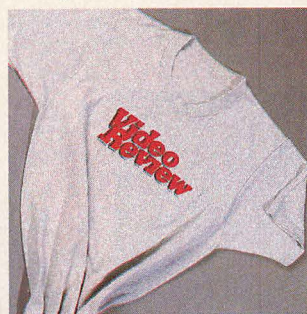
## DONALD, DUCK!

Two California tots, ages 6 and 7, recently found some unexpected hijinks tacked onto the tail end of a Disney cartoon collection. The footage, decidedly pornographic in nature, caused "behavioral changes and emotional trauma" in the weeks following the viewing, according to psychiatric evaluations filed in the Los Angeles Superior Court.

In an out-of-court settlement,

the video store that loaned the tape and Disney agreed to jointly pay the children's family \$9,500 for the emotional damage incurred.

Gerald Koske of Wonder Lake, IL, played reporter on this story, and his beautiful new *Video Review* T-shirt will likely make him the envy of his neighborhood. If you notice any off-beat video-related stories in your local paper, send 'em along to *Video Review's*



Freeze-Frames, 902 Broadway, New York, NY 10010. We'll send you a free T-shirt if we use your story. Not bad.

## LIVE, FROM NEW YORK...

Need a perfect backdrop for a home video? A location steeped in American musical tradition may await you on New York City's 125th Street.

According to a press release from its owners, Inner City Broadcasting, the Apollo Theatre in Harlem can be rented for "films, television, music videos and special events." It sounds like an ideal place for a sweet 16 bash. That is unless you're Michael Jackson. When Jackson wanted to throw a slumber party, he went downtown to the new F.A.O. Schwarz toy store on Fifth Avenue. He never seemed like the "Live at the Apollo" type anyway.

## HIGH CONCEPT OF THE MONTH

When the Great White Way gives a home to a cranky Borscht Belt comic whose punch lines are familiar even to children raised by wolves, you just know that Broadway isn't doing so well in the research and development department either. Nevertheless, Jackie Mason's one-man show, *The World According to Me*, is doing very brisk Broadway business. And where business goes, Hollywood follows, which in most cases means trouble. Producer Steve Tisch, whose last hit, *Soul Man*, was surprising in that it didn't inspire any lynch mobs to go out and string the guy up, signed Mason to star in his next "high concept" project, *Wanted*.

In *Wanted*, Mason will play a 20th-century fellow who goes back in time and has the delusion that he's Jesse James. Now you understand the term "high concept." You'd have to be high to appreciate this concept.

What with Mason's newfound popularity, we could posit a massive rehabilitation of the Catskills and casino crowd. Allen and Rossi, for ex-

ample, would be perfect for the long-delayed *Blues Brothers II*. And how about Pat Cooper—wouldn't he be great playing cardinal to Don Novello's Father Guido Sarducci? We wouldn't be surprised to see Jack Carter replace Bruce Willis on *Moonlighting*. "C'mon, solve the case you great big beautiful knucklehead you." Cybill won't be able to resist Carter's charms for long.

Ah, show biz. One minute you're begging for the bottom left box on *Hollywood Squares*, and the next, you're God. As for us, we're holding out for the boffo comeback of Duke Mitchell and Sammy Petrillo.

## ASK MR. VIDEO

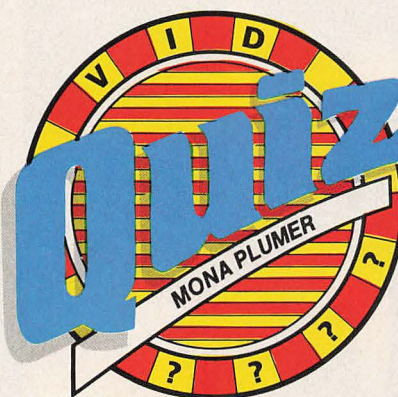
Dear Mr. Video: Is it possible that the HQ circuits on my Hi-bachi VCR don't work?

—Squinting in Flint

Dear Squint: Check out the *BBQ* circuits on your *Hitachi* and get back to me.

Dear Mr. Video: Can you recommend a four-head Hi-Fi deck with on-screen programming? —Shopping in Joplin

Dear Jop: Certainly. It sounds like a wise choice!



One common thread running through Alfred Hitchcock's movies is his brief appearance in each. Sometimes they last for just a split second. Try to match the movie below with Hitchcock's cameo in each.

- |                               |                                  |
|-------------------------------|----------------------------------|
| 1. <i>The Birds</i>           | A. Leaving a crowded elevator    |
| 2. <i>Dial M for Murder</i>   | B. Walking in a hotel corridor   |
| 3. <i>Lifeboat</i>            | C. Winding a clock               |
| 4. <i>The Lodger</i>          | D. A photographer                |
| 5. <i>Marnie</i>              | E. In a newspaper ad             |
| 6. <i>Notorious</i>           | F. Crossing the street           |
| 7. <i>Rear Window</i>         | G. Walking by a phone booth      |
| 8. <i>Rebecca</i>             | H. Drinking champagne at a party |
| 9. <i>Rope</i>                | I. Walking dogs                  |
| 10. <i>Spellbound</i>         | J. At a newsroom desk            |
| 11. <i>To Catch a Thief</i>   | K. Sitting on a bus              |
| 12. <i>Young and Innocent</i> | L. In a college photo            |

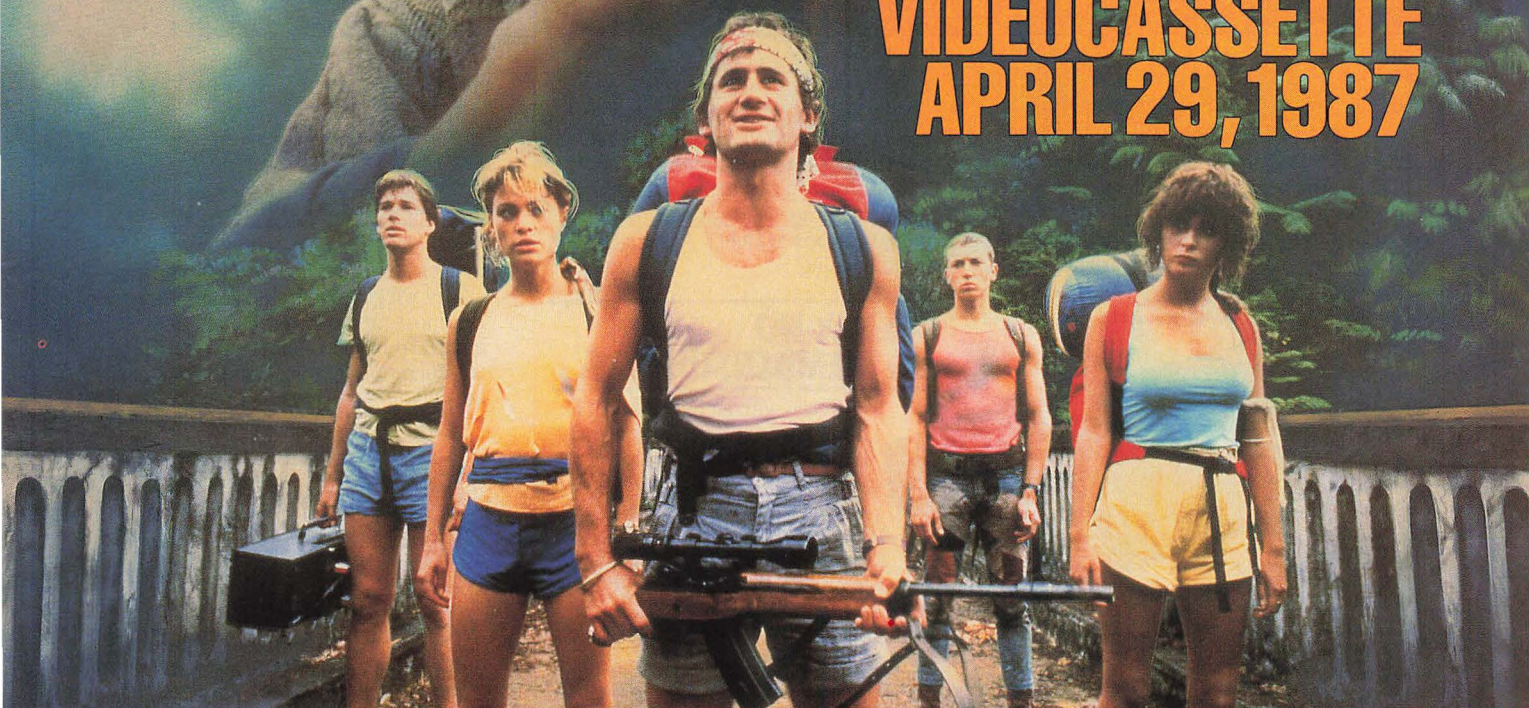
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MUST SURVIVE  
HIS WRATH!**

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## BRIDGE TO NOWHERE

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Screenplay by Bill Baer Music by Stephen McCurdy Edited by Finola Dwyer Photography by Kevin Hayward Executive Producer Henry Fownes Producer Larry Parr Directed by Ian Mune



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THE TEXAS CHAINSAW MASSACRE	3305062	CHARLOTTE'S WEB	2095022	GREMLINS	6082082	TO CATCH A THIEF	2050052	ELENI	3196082	TO CATCH A THIEF	2050052	ELENI	3196082	TO CATCH A THIEF	2050052
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TRUE GRIT	2028122	FRIDAY THE 13TH	2042052			THE GREAT ESCAPE	0638002	COMMANDO	3555032	THE GREAT ESCAPE	0638002	COMMANDO	3555032	THE GREAT ESCAPE	0638002
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TO LIVE AND DIE IN L.A.	7225042	MISTER ROBERTS	6095032			WEST SIDE STORY	0505342	STAGECOACH	7113252	WEST SIDE STORY	0505342	STAGECOACH	7113252	WEST SIDE STORY	0505342
MARY POPPINS	5276062	CHARIOTS OF FIRE	6014012			DEATH WISH	2027132	PINOCCHIO	5361102	DEATH WISH	2027132	PINOCCHIO	5361102	DEATH WISH	2027132
AT CLOSE RANGE	4881062	PRIZZI'S HONOR	4802022			THE COTTON CLUB	3100032	CABARET	4001272	THE COTTON CLUB	3100032	CABARET	4001272	THE COTTON CLUB	3100032
EATING RAJUL	0793012	THE EMPIRE STRIKES BACK	0910092			ROCKY IV	0563172	RENTAL	0895082	ROCKY IV	0563172	RENTAL	0895082	ROCKY IV	0563172
BODY DOUBLE	1713062	THE CARE BEARS MOVIE II	3104092			PORKY'S	0775112	ANNIE HALL	0502032	PORKY'S	0775112	ANNIE HALL	0502032	PORKY'S	0775112
AGNES OF GOD	1812062	BLADE RUNNER	3104092			LOVE STORY	2040082	STALAG 17	4101002	LOVE STORY	2040082	STALAG 17	4101002	LOVE STORY	2040082
SESAME STREET PRESENTS: FOLLOW THAT BIRD	6117072	GUESS WHO'S COMING TO DINNER	1819092			POLICE ACADEMY	6049002	THE GRADUATE	3103002	POLICE ACADEMY	6049002	THE GRADUATE	3103002	POLICE ACADEMY	6049002
		ARTHUR	6024092			COCOON	3553052	POWER	5119072	COCOON	3553052	POWER	5119072	COCOON	3553052

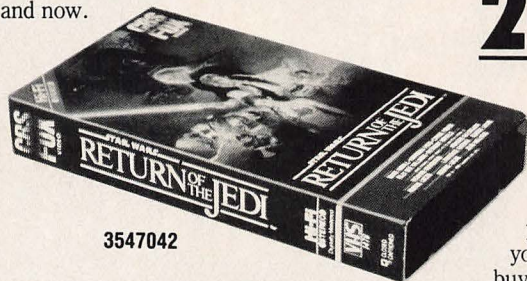


THE TEN COMMANDMENTS  
2026062



JEWEL OF THE NILE  
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A lot of savvy VCR owners have been finding out how good our deal is. And how good our movies are. Just keep reading and you'll see for yourself four reasons why the CBS Video Club has the best deal around on the movies you want to own. And you can get in on that deal right here and now.



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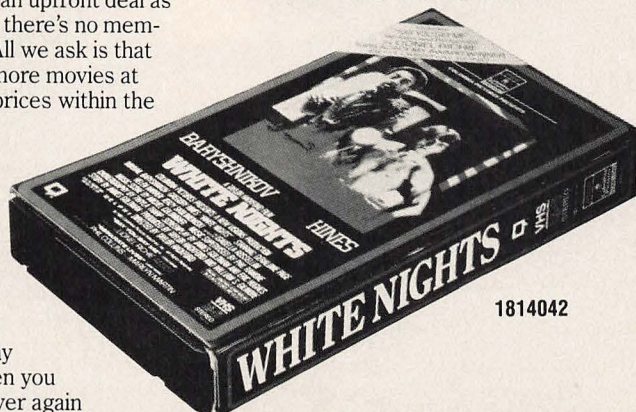
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Even with an upfront deal as good as ours, there's no membership fee. All we ask is that you buy five more movies at regular Club prices within the next two years—movies you'd probably buy anyway. Club prices currently range from \$29.95 to \$79.95, plus shipping and handling (extra-long films and specials may cost a bit more). Then you can start saving all over again with our Bonus Plan.

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1814042

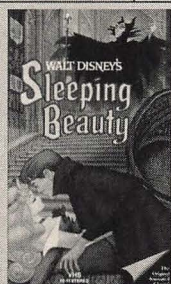


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TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
HALLOWEEN	3250012	THE THING (ORIGINAL)	5505092
STOP MAKING SENSE	1759192	ARSENIC AND OLD LACE	0735102
AIRPLANE	2033232	CAT BALLOU	1545002
TEEN WOLF	4104072	AMERICAN GIGOLO	2030002
STAR TREK III—THE SEARCH FOR SPOCK	2016162	THE SWORD IN THE STONE	5409062
NORTH TO ALASKA	7310002	MAD MAX: BEYOND THUNDERDOME	6089012
THE SEVEN SAMURAI	3108052	ROBIN HOOD	5299092
THE KARATE KID	1710092	GHOSTBUSTERS	1742012
ALL ABOUT EVE	0044082	"10"	0011072
HELLO DOLLY	0609052	ALIEN	0002322
FOOTLOOSE	2019052	THE GODFATHER—PART II	0018002
THE RUSSAINS ARE COMING	0948052	SPLASH	5304022
YANKEE DOODLE DANDY	0574062	WITNESS	4114052
RETURN OF THE DRAGON	0818022	THE LONGEST DAY	0577032



SLEEPING BEAUTY  
5437022



THE GODS MUST BE CRAZY  
7340042

THE WAY WE WERE	1529002	WITNESS FOR THE PROSECUTION	0717122
PEE WEE'S BIG ADVENTURE	6098002	THE GODFATHER	0008022
KISS OF THE SPIDER WOMAN	3187092	IRON EAGLE	3588042
ON GOLDEN POND	0523162	JAGGED EDGE	1813052
GOONIES	6081092	LA CAGE AUX FOLLES	0512012
NOTORIOUS	0567132	CADDYSHACK	6023002
NEVER SAY NEVER AGAIN	6042072	SOUTH PACIFIC	3506112
THE WOMAN IN RED	7105092	AN OFFICER AND A GENTLEMAN	2021192



SHORT CIRCUIT  
3607012



THE SOUND OF MUSIC  
0039212



PRETTY IN PINK  
4224022



SPACECAMP  
4886012

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
PRIVATE BENJAMIN	6018072	REBECCA	0664072	AFTER HOURS	6167062
DAS BOOT	1520092	OKLAHOMA!	0054052	THE MAN WHO SHOT LIBERTY	2092052
THE POSTMAN ALWAYS RINGS TWICE	4000022	BLUE HAWAII	0673142	THE ROAD WARRIOR	6028052
ANNIE	1516052	THE MUPPETS TAKE MANHATTAN	0923122	RICHARD PRYOR—LIVE ON THE SUNSET STRIP	1603092
CAMELOT	6027222	THE PINK PANTHER	0561012	THE KILLING FIELDS	6084062
CARNAL KNOWLEDGE	3122072	SUNSET BOULEVARD	2003032	FROM RUSSIA WITH LOVE	0690212
THE AFRICAN QUEEN	0511022			TRADING PLACES	2017152
GANDHI	1533042			THE FRENCH CONNECTION	0042422
CASABLANCA	0507162			NATIONAL LAMPOON'S EUROPEAN VACATION	6096022
TOOTSIE	1509042			DELTA FORCE	3383012
MAD MAX	7109052			CITIZEN KANE	5501032
THE DAY THE EARTH STOOD STILL	0576042			LAWRENCE OF ARABIA	1514072
THE FALCON AND THE SNOWMAN	4808062			KING KONG (ORIGINAL)	5502022
BEVERLY HILLS COP	2053102			SATURDAY NIGHT FEVER	2020282
FLASHDANCE	2018142			GREASE	2074072
THE MAGNIFICENT SEVEN	0534212			LOST IN AMERICA	6088022
M*A*S*H	0055122			THE MAN WHO WOULD BE KING	0858032
SUMMER RENTAL	4173032			THE MALTESE FALCON	0508072
FANNY AND ALEXANDER	3112092			THE ALAMO	0583052
48 HOURS	2022182			MR. MOM	7104002
GUNG HO	4225042			SHE WORE A YELLOW RIBBON	5504002
THE EMERALD FOREST	3145002			A PASSAGE TO INDIA	1741022
DIRTY HARRY	6017082			MOMMIE DEAREST	2000142



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another movie of equal value or less at 50% off. And we'll see to it that you always have plenty to choose from.

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In addition, up to four times a year, you may receive offers of special selections, usually at a discount off regular Club prices, for a total of up to 17 buying opportunities.

If you want the Director's Selection, don't do a thing. It will arrive automatically. If you prefer an alternate or none at all, just let us know by mailing the enclosed card by the date

### Advance Selection SAVE UP TO \$60 MORE— HAVE LESS TO BUY LATER!

Order a fourth movie now for only \$19.95 (that's up to \$60 savings!)—and your membership obligation is immediately reduced (you then need buy only 4 more, instead of 5). See coupon at right.

specified. (If you ever receive a tape before having had a full two weeks to decide, send it back at our expense.) You can also call us toll free with any questions or service requests.

Join today and we'll send your first three movies for just \$3.30 each along with more details on how the Club works.

If you're not satisfied, return everything within 10 days for a full, prompt refund—no further obligation.

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Please check how paying:

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Account # \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

☐ Also send my first selection for \$19.95 plus \$3.00 for shipping/handling, which I'm adding to payment above. I then need buy only 4 more (instead of 5) in two years.

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## New Kiddie B & W Camcorder For \$150!



Fisher-Price camcorder: toy for the video generation.

### KIDDIE-CAM SURPRISE

By James B. Meigs

What's black-and-white, costs under \$150 and is simple enough for a child to use? Until now if you had answered "a video camcorder," people would have questioned your grasp on reality. But it's true.

American toy manufacturer Fisher-Price has announced a revolutionary videocamera/recorder for children that allows video moviemaking at a fraction of the price of the full-grown versions. The high-tech toy records up to 11 minutes of black-and-white video and sound on a standard 90-minute audiocassette, and can connect to any TV set for playback. The model PXL-2000 camcorder offers a fixed-focus lens, a CCD image pickup and virtually no manual features except playback controls and a record button. It's scheduled to hit stores in the late summer.

The secret of the camcorder's simplicity and low price is its stationary video record and playback head, a much simpler system than the rotary-head approach used by all other consumer video products today. According to Fisher-Price marketing manager Ian Sole, the unique recording system was

developed in the company's research labs in East Aurora, NY. If the stationary-head system works for black-and-white, is a color version possible? "Who knows?" says Sole.

### TOP US TUBE

By Robert Gerson

Zenith is looking to set a new world standard for color-TV picture performance with the start of production of its flat tension mask picture tubes. The FTM tube, says Zenith chairman Jerry Pearlman, "outperforms conventional picture tubes in every respect." It "proves again that American technology is alive and well," he adds.

Now being turned out at Zenith's plant in Chicago, the FTM tube has a flat internal aperture mask to control the flow of electrons to the screen. The face of the tube also is flat, and thus reflection-free. Zenith spent \$45 million developing the tube.

But there will be at least a year's wait before FTM tubes show up in color sets. Zenith's initial production is being restricted to 14-inch tubes for computer and data display monitors. It plans to have a 14-inch FTM TV in '88.

### MOVIES HIT HIGHS, LOWS

By Seth Goldstein

Movie prices are about to start going both ways. As reported in February, hit-movie prices are taking a hike, but a flood of budget titles is simultaneously making life easier for those who'd rather buy than rent.

Leading the high-price pack are CBS/Fox's *Aliens* and *Stand By Me* from RCA/Columbia, both pennies shy of \$90. HBO/Cannon's premium titles *Hannah and Her Sisters* and *Nothing in Common* should follow suit when they appear. Steven Spielberg's *The Color Purple* is also slated for a likely top price if and when Spielberg lets Warner release it.

But there are bargains at the other end of the scale. A clutch of B titles from Goodtimes is appearing on retailer shelves at \$9.95. And they're not all no-name movies: *Gideon's Trumpet*, first seen on TV, stars Henry Fonda, and James Whitmore plays Harry Truman in *Give 'Em Hell Harry*. Unfortunately, these low price entries aren't to be found in most video

stores, only in large mass merchandisers and supermarkets. The licensor of the titles, Worldvision, still charges between \$49.95 and \$69.95 for the same titles in video shops.

### VR SIGNS TEST DEAL

Video Review has announced a new contract with Frank Barr, the country's leading consumer products test engineer. Barr, who as head of product testing at CBS Technology Center has engineered VR's Equipment Reviews for over six years, will continue testing for VR at his new, independent Advanced Product Evaluation Laboratories (APEL) in Bethel, CT.

APEL takes its name from the testing division Barr headed



Top tester: Frank Barr.

### DUAL DUD?

Sound and fury signifying nothing—that's what the experts are saying about a small Arizona video company that's promoting the country's first dual VHS VCR.

The dual deck being shown by the Phoenix-based Go-Video looks like the kind of combination a tinkerer could build at home: It consists of what appear to be two portable VCRs in a large housing. Go-Video claims to be seeking patents on the deck it calls VCR-2.

Although Go-Video says it wants to license other companies to build dual decks based on its idea, experts are doubtful that American consumers will see a flood of VCR-2s. They point out that the small company may have more to gain in publicity than it will reap from the hypothetical product. (J.B.M.)

at CBS Technology Center. When CBS announced plans to shut down the world-renowned center in late '86, Barr made plans to reassemble his testing department in a new independent lab. "I'm using the same staff and same testing equipment I had at CBS," Barr explains, "but the new facility is about three times larger."

Barr will also continue testing tape and electronics products for other leading clients, including Polaroid, TDK, 3M, Target Stores and magazines outside the video field. (J.B.M.)





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These new Realistic® VHS decks have HQ system for sharper video, plus an MTS tuner for broadcast stereo and second-language audio. Just connect either VCR to your hi-fi system and start enjoying the amazing difference of stereo on broadcasts and prerecorded tapes.

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Top-of-the-line Model 42 is the centerpiece of a superb audio/video entertainment system. With VHS Hi-Fi you'll hear sound quality that rivals compact disc! Also features a cable-ready tuner with 32 presets, two-speed forward and reverse visual search, stereo headphone jack and a 14-day, four event timer. All for \$599.95 or as low as \$28 per month\*.

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And enjoy many new feature films, Broadway shows, and music videos.

Look for the official Karl-Lorimar KLV-TV symbol wherever video cassettes are rented or sold.

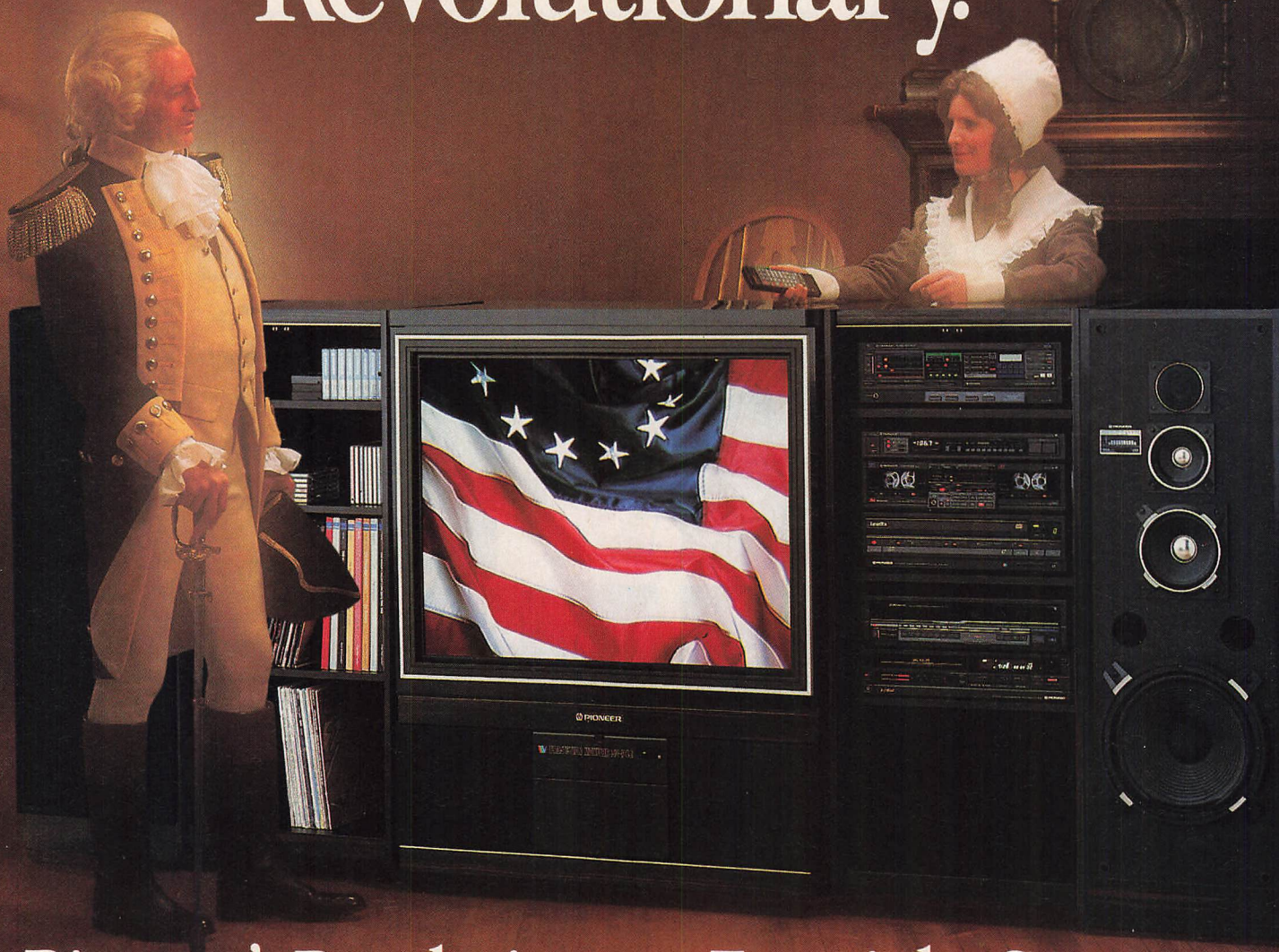
And watch your TV, and what you get out of it, grow into something big.

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# VR's SPRING BUYER'S GUIDE

EVERYTHING YOU NEED TO KNOW  
ABOUT HOME VIDEO TODAY

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Once is not enough. Until recently, our annual October *Buyer's Guide* was enough to cover the full breadth of the home-video vista. But now, with new products and sweeping innovations reshaping that landscape almost every day, one *Buyer's Guide* a year simply cannot provide the kind of in-depth up-to-the-minute coverage you deserve. Hence, the *Video Review Spring Buyer's Guide*.

What you're now holding in your hands is the most current, comprehensive sourcebook on home-video hardware *anywhere*. VCRs, TVs, camcorders, laser disc players, A/V systems, tuners and receivers, self-powered speakers—we've covered them all, in concise, easy-to-read stories and data-packed comparison

charts specifying all important features.

And we've added something even more special this time around: a complete glossary of terms, accompanying each article, to make it even easier to understand the ever-changing video scene.

After all, that's our job—cutting through the hype and confusion to bring you the truth. You'll find it here, every April and October. —The Editors

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VIDEO REVIEW SPRING '87 BUYER'S GUIDE. Editor: Bob Barlow. Associate Editor: Gregory P. Fagan. Listings Editor: Marjorie Price. Creative: Orit Design. Photos: Michel Tcherevkoff. All specifications are manufacturers' data, not VR Equipment Review measurements. All prices are manufacturers' suggested retail prices and are subject to change without notice.



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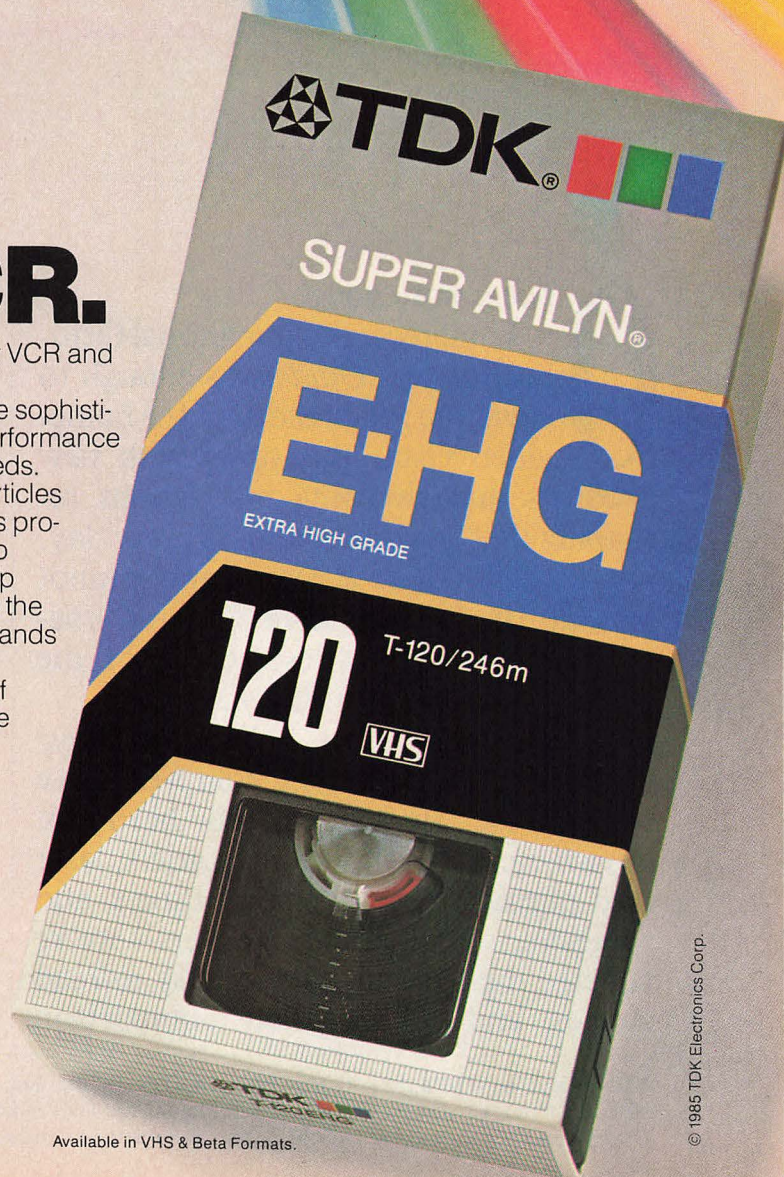
That's because its super-refined Super Avilyn particles enable TDK E-HG to attain a BET value\* of 35m<sup>2</sup>/g. This provides E-HG with a smoother, denser magnetic surface to record on; which results in super-clear colors, ultra-sharp images and superior audio characteristics. E-HG is also the ideal tape for your prized video library, because it withstands the test of time play after play.

And to assure the maximum quality and power of E-HG, we've encased it in a super precision SQ cassette shell mechanism, which helps TDK deliver smoother running, consistently trouble-free performance that virtually surpasses any other brand of video cassette on the market today.

New TDK E-HG. No other extra high grade video cassette has its performance power. Unleash it on your VCR today.



\* BET value: The measure indicates the fineness of the magnetic particles contained on a tape expressed in units of square acres per pound (m<sup>2</sup>/g). The higher the BET value, the finer and more numerous the particles—and the greater the tape's video and audio performance capability.



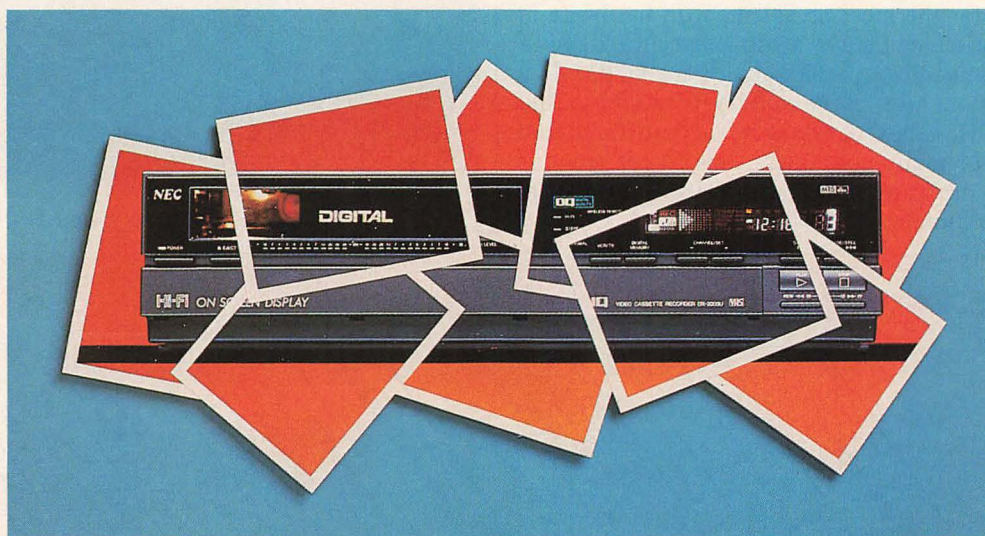
Available in VHS & Beta Formats.

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# VCRs



## CONVENTIONAL, STEREO, HI-FI, DIGITAL AND BEYOND

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**N**ow may be the best time to buy a videocassette recorder—but it is by no means the easiest. To understand just how difficult it can be to choose the deck that's right for you, consider these numbers: As many as 60 firms are currently marketing nearly 500 models, ranging in price from less than \$200 to the money-is-no-object level of nearly \$2,000.

Contributing to the confusion are such variables as format (you've got three to choose from—Beta, VHS and 8mm), audio options (do the words mono, stereo, Hi-Fi, MTS and PCM mean anything to you?), and a raft of picture enhancements (HQ, Super, digi-

tal?), special features and other extras.

Bewildered? Don't be. Looking for answers? Read on.

Just about all VCRs perform a basic set of functions—such as recording and playing back in various speeds two to eight hours, time-shifting (programming your VCR to tape a show when you're not around) and high-speed scanning. These functions and others are covered in the charts accompanying this article, and are explained. Before delving into them, however, a short discussion on formats is in order.

VCRs (and the tapes they play) come in three formats: VHS, Beta and 8mm. There is no physical compatibility among





Hitachi VT-1570A: digital deck with MTS.

them—that is, you can't play a Beta tape in a VHS machine, and vice versa, nor can 8mm tapes be used in half-inch (Beta or VHS) recorders.

VHS is by far the most prevalent, with hardware in that format outselling Beta by a 9-to-1 margin and only a handful of companies still marketing Beta VCRs. As a result, throughout most of the country, it's easier to find prerecorded VHS tapes for sale or rental than it is to find Beta tapes. For many consumers, this factor alone is enough to tip the scales in favor of VHS. But there are other considerations.

Despite recent gains in VHS picture quality through the addition of HQ circuitry (see explanation later in this article), many videophiles insist that Beta still looks better. For like-minded people who have access to Beta tapes for rental and Beta-oriented friends with whom to swap tapes, the format is a viable choice.

A third format, 8mm, has garnered fans in the camcorder arena and is seeking acceptance as a stand-alone VCR configuration. In the newcomer's favor is the tiny size of its cassette (just a little larger than an audiocassette), picture quality rivaling that of its larger cousins, and two



Pioneer VH-900: high-end Hi-Fi.

## VHS HI-FI

MANUFACTURER	MODEL NO.	HQ	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD) to nearest inch; (pounds)	PRICE
AKAI	VS-515U	Yes	Yes	No	2	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19%	\$580
AKAI	VS-525U	Yes	Yes	No	2	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19%	\$630
AKAI	VS-555U	Yes	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19%	\$700
AKAI	VS-565U	Yes	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19%	\$750
AKAI	VS-626U	Yes	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	142	16	28/8	No	No	Yes	Yes	4x17x15;22	\$800
CANON	VR-HF710	Yes	Yes	Yes	4	3	3	SP,LP,EP	SP,LP,EP	Yes	107	99	31/8	No	No	Yes	Yes	4x17x15;19	\$950
CANON	VR-HF720	Yes	Yes	Yes	4	3	3	SP,LP,EP	SP,LP,EP	Yes	107	99	31/8	No	No	Yes	Yes	4x17x15;19	\$1,050
CURTIS MATHES	AV755	Yes	No	Yes	2	3	3	EP	EP	Yes	93	99	14/4	No	No	Yes	Yes	17x4x12;14%	NA
CURTIS MATHES	AV758	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	99	21/8	No	No	Yes	Yes	17x4x14;17%	NA
FISHER	FVH950	Yes	Yes	No	4	3	3	SP,EP	SP,EP	No	111	—	365/8	No	No	No	Yes	3x17x16;23%	\$800
FISHER	FVH980	Yes	Yes	No	4	3	3	SP,EP	SP,EP	No	140	—	365/8	Yes	Yes	No	Yes	3x17x16;23%	\$900
FISHER	FVH990	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	181	—	365/8	Yes	Yes	Yes	Yes	3x17x16;23%	\$1,000
GE	9-7320	Yes	No	Yes	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	Yes	Yes	4x17x11;14	\$720
GE	9-7350	Yes	No	Yes	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	Yes	Yes	4x17x11;14	\$750
GE	9-7400	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	21/8	No	No	Yes	Yes	4x17x14;15	\$1,000
GOLDSTAR	GHV-8200M	Yes	Yes	Yes	2	3	3	SP,LP,EP	SP,LP,EP	—	110	80	14/8	No	No	Yes	Yes	4x17x14;NA	\$650
HARMAN/KARDON	VCD2000	Yes	Yes	No	2	3	3	EP	EP	Yes	110	20	21/4	Yes	Yes	Yes	Yes	5x18x15;17%	\$900
HARMAN/KARDON	VCD4000	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	140	—	21/8	Yes	Yes	Yes	Yes	5x18x15;17%	\$1,200
HITACHI	VT-1720A	Yes	Yes	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	119	—	14/4	No	No	Yes	Yes	4x18x14;NA	\$825
INSTANT REPLAY	6151T3*	Yes	No	Yes	4	6	6	SP,LP,EP†	SP,LP,EP†	Yes	107	—	30/8	No	No	Yes	Yes	4x17x14;19%	\$1,595
INSTANT REPLAY	6181T3*	Yes	Yes	Yes	4	6	6	SP,LP,EP†	SP,LP,EP†	Yes	107	—	30/8	No	No	Yes	Yes	4x17x14;19%	\$1,795
INSTANT REPLAY	RGB**	Yes	Yes	Yes	4	6	6	SP,LP,EP†	SP,LP,EP†	Yes	107	—	30/8	No	No	Yes	Yes	4x17x14;19%	\$1,895
JC PENNEY	5074	No	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	No	No	Yes	Yes	4x17x12;16	\$800
JC PENNEY	6076	Yes	Yes	No	2	3	3	EP	EP	No	110	20	14/4	Yes	Yes	Yes	Yes	4x17x15;18	\$650
JVC	HR-D370	Yes	Yes	No	2	2	3	SP,EP	SP,EP	No	111	—	14/4	No	No	Yes	Yes	4x17x14;17%	\$749
JVC	HR-D470	Yes	Yes	No	4	2	3	SP,EP	SP,EP	No	181	—	14/8	No	No	Yes	Yes	4x13x15;16	\$849
JVC	HR-D570††	Yes	Yes	No	4	2	3	SP,EP	SP,EP	Yes	181	—	14/8	No	No	Yes	Yes	4x18x14;NA	\$1,095
JVC	HR-D756	Yes	Yes	No	4	2	3	SP,EP	SP,EP	Yes	181	—	14/8	Yes	Yes	Yes	Yes	4x17x15;17%	\$1,295

\*Plays PAL and SECAM tapes on most NTSC monitor/receivers. \*\*Plays PAL on RGB monitors. †PAL and NTSC. ††Digital.



ways to record audio—one digital, the other a variation on Hi-Fi, and both sounding better than many conventional half-inch VCRs. The biggest drawback of the littlest format is that relatively few prerecorded cassettes are available for rental—hundreds for 8mm vs. thousands for the half-inch formats. Flying erase heads, an integral part of the 8mm system, produce noticeably cleaner edits than their stationary counterparts. Panasonic recently introduced a VHS model (AG-1950) incorporating this notable design improvement.

We can't tell you which format to consider, nor which VCR to buy; the choice depends on your circumstances and preferences. However, the charts that appear in this section—and the explanations of their headings—should help you find the recorder that best suits your needs. Good luck!

**Hi-Fi:** VCRs with this feature provide superior audio by utilizing the machine's rotating video heads—rather than the conventional stationary audio heads—to record and play back sound. Hi-Fi decks also record audio information across a much wider portion of the tape, so the sound quality is close to that of compact discs. The capability,

when used with an adequate sound system, allows you to create a "home theater" audio/video environment.

**HQ ("high quality"):** This circuitry, built into an increasing number of VHS VCRs, provides picture quality that is perceptibly superior to non-HQ machines. But let the



*Sylvania VC8920: affordable VCR with HQ.*

buyer beware: To merit the HQ mark, a VCR need only include two of a possible four picture enhancement circuits. All HQ VCRs extend the white clip level by 20 percent, which improves definition. The other three circuits? Luminance noise reduction results in a brighter image, chrominance noise reduction makes colors more real, and

## VHS HI-FI

MANUFACTURER	MODEL NO.	HQ	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD to nearest inch; pounds)	PRICE
<b>KENWOOD</b>	KV-917HF	Yes	Yes	No	4	2	3	SP,EP	SP,EP	No	181	181	14/8	No	No	Yes	Yes	4x17x15;19	<b>\$1,000</b>
<b>KENWOOD</b>	KV-926HF	Yes	Yes	No	2	2	3	SP,EP	SP,EP	No	111	111	14/8	No	No	Yes	Yes	4x17x14;17	<b>\$880</b>
<b>MAGNAVOX</b>	VR9540AT	Yes	Yes	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	4x17x12;NA	<b>\$800</b>
<b>MAGNAVOX</b>	VR9558AT	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	4x17x12;NA	<b>\$900</b>
<b>MAGNAVOX</b>	VR9560AT	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	14	21/8	No	No	No	Yes	4x17x12;NA	<b>\$1,000</b>
<b>MAGNAVOX</b>	VR9565AT	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	155	14	21/8	No	No	No	Yes	4x17x12;NA	<b>\$1,200</b>
<b>MARANTZ</b>	VR460HQ	Yes	Yes	No	2	3	3	EP	EP	No	110	20	21/4	No	No	Yes	Yes	4x17x15;17%	<b>\$700</b>
<b>MARANTZ</b>	VR465HQ	Yes	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	110	20	21/4	No	No	Yes	Yes	4x17x15;17%	<b>\$800</b>
<b>MARANTZ</b>	VR560HQ	Yes	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	140	—	21/8	Yes	Yes	Yes	Yes	4x17x15;17%	<b>\$1,000</b>
<b>MINOLTA</b>	MV-60S	Yes	Yes	No	3	3	3	EP	SP,EP	Yes	119	—	14/4	No	No	Yes	Yes	4x14x18;NA	<b>\$860</b>
<b>MITSUBISHI</b>	HS-347UR	Yes	No	No	2	2	3	SP,EP	EP	Yes	107	16	14/5	No	No	No	Yes	4x17x12;NA	<b>\$380</b>
<b>MITSUBISHI</b>	HS-348UR	Yes	No	No	2	2	3	SP,LP,EP	EP	Yes	107	100	14/5	No	No	No	Yes	4x17x12;NA	<b>\$400</b>
<b>MITSUBISHI</b>	HS-349UR	Yes	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	107	100	NA	No	No	No	Yes	4x17x12;NA	<b>\$450</b>
<b>MITSUBISHI</b>	HS-411R	Yes	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	107	16	14/8	No	No	No	Yes	4x17x15;20	<b>\$670</b>
<b>MITSUBISHI</b>	HS-412UR	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	107	100	NA	No	No	No	Yes	4x17x15;17	<b>\$670</b>
<b>MITSUBISHI</b>	HS-421UR	Yes	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	139	—	14/8	No	No	Yes	Yes	4x17x15;20	<b>NA</b>
<b>MITSUBISHI</b>	HS-422UR	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	139	—	NA	No	No	Yes	Yes	4x17x15;17	<b>\$850</b>
<b>NEC</b>	DX-2000††	Yes	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	110	40	21/4	Yes	Yes	No	Yes	4x17x15;19%	<b>\$819</b>
<b>NEC</b>	N-955	Yes	Yes	No	2	3	3	EP	EP	No	110	20	21/4	Yes	Yes	Yes	Yes	4x17x15;17%	<b>\$899</b>
<b>NEC</b>	N-965	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	140	140	21/8	Yes	Yes	Yes	Yes	4x17x15;19%	<b>\$1,149</b>
<b>PANASONIC</b>	PV-1462	Yes	No	Yes	2	3	3	SP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;13	<b>\$750</b>
<b>PANASONIC</b>	PV-1564	Yes	No	Yes	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;13	<b>\$850</b>
<b>PANASONIC</b>	PV-1642	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	—	21/8	No	No	No	Yes	4x17x14;16	<b>\$1,000</b>
<b>PANASONIC</b>	PV-1742	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	155	—	21/8	No	No	No	Yes	4x17x14;16	<b>\$1,250</b>
<b>PENTAX</b>	PV-T150A	Yes	Yes	No	3	3	3	SP,EP	SP,EP	Yes	119	80	14/4	No	No	Yes	Yes	4x17x14;17%	<b>\$889</b>
<b>PIONEER</b>	VH-900	Yes	Yes	No	5	3	3	SP,LP,EP	SP,LP,EP	Yes	119	—	14/4	Yes	No	Yes	Yes	4x17x14;17%	<b>\$995</b>
<b>QUASAR</b>	VH5355YE	No	No	Yes	2	3	3	EP	EP	Yes	107	99	14/4	Yes	No	Yes	Yes	4x17x12;14%	<b>\$600</b>
<b>QUASAR</b>	VH5655YE	No	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	Yes	No	Yes	Yes	4x17x12;14%	<b>\$730</b>
<b>QUASAR</b>	VH5665	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	99	21/8	NA	NA	NA	Yes	NA	<b>\$670</b>
<b>QUASAR</b>	VH5857YE	No	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	99	21/8	Yes	No	Yes	Yes	4x17x12;17%	<b>\$950</b>
<b>QUASAR</b>	VH5865	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	155	NA	21/8	NA	NA	NA	Yes	NA	<b>\$1,070</b>

††Digital.



detail enhancement heightens resolution. A machine having all four is best. Ask the dealer to produce specification sheets for the models you're interested in.

**MTS (multichannel television sound):** MTS decoders allow VCRs to tune in and record the stereo audio track carried on TV shows broadcast in stereo. Beware: It's the decoder that does the work. MTS-ready or MTS-capable decks don't have built-in decoders. To receive MTS on such decks you must buy a separate decoder, at a cost of \$100 or more.

**MPX Jack:** The aforementioned MTS-ready/capable decks will have one. It allows you to plug the outboard MTS decoder directly into the deck.

**Video Heads:** Two are necessary for basic recording and playback; additional heads improve the quality of such



*Zenith VR3300: Midi-sized four-head Hi-Fi VCR.*



*Minolta MV-60S: 14-day/four-event VHS Hi-Fi deck.*

special effects as freeze-frames and slow-motion.

**Scan Modes:** The speeds in which your VCR is capable of showing tapes in fast-forward and fast-reverse.

**Freeze-Frame Modes:** The speeds in which your VCR is capable of displaying a single frame of tape.

**No. Presets:** The number of TV channels you can program a VCR to remember, so that you can tune in without additional adjustment. This is especially useful when the stations you regularly view are far apart on the dial (example: 2, 7, 13, 21, 47 and 68).

**Day/Event:** This refers to a VCR's level of programmability. The first number indicates the period of time over which the timer can be set to record programs unattended; the second indicates how many individual programs can be recorded.

**Conventional Stereo:** VCRs with this feature record and play back stereo with stationary audio heads. The result is

## VHS HI-FI

MANUFACTURER	MODEL NO.	HQ		MTS	MPX JACK		NO. VIDEO HEADS		NO. RECORD SPEEDS	NO. PLAY SPEEDS		SCAN MODES	FREEZE-FRAME MODES		SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
		Yes	No		Yes	No	2	3		SP	LP		Yes	No		16	14/4		Yes	No	Yes	No		
<b>RADIO SHACK</b>	42(16-612)	Yes	Yes	No	2	3	3	3	EP	EP	EP	EP	No	110	32	14/4	Yes	No	Yes	Yes	Yes	Yes	4x17x14;NA	<b>\$600</b>
<b>RCA</b>	VMT630HF	Yes	Yes	No	3	3	3	3	EP	EP	EP	EP	Yes	119	—	365/4	No	No	Yes	Yes	Yes	Yes	4x17x14;18	<b>\$719</b>
<b>RCA</b>	VMT670HF	Yes	Yes	No	5	3	3	3	SP,EP	SP,EP	SP,EP	SP,EP	Yes	169	—	365/8	No	No	Yes	Yes	Yes	Yes	4x17x13;19	<b>\$919</b>
<b>SANSUI</b>	SV-R9500HF	Yes	Yes	No	2	2	3	3	SP,LP,EP	SP,EP	SP,EP	SP,EP	No	108	—	14/4	Yes	No	Yes	Yes	Yes	Yes	4x17x13;17½	<b>\$900</b>
<b>SANYO</b>	VHR1900	Yes	Yes	No	4	3	3	3	SP,LP,EP	SP,LP,EP	SP,LP,EP	SP,LP,EP	Yes	107	16	14/8	No	No	No	Yes	Yes	Yes	4x17x15;19	<b>\$750</b>
<b>SANYO</b>	VHR2900	Yes	Yes	No	2	3	3	3	SP,LP,EP	SP,LP,EP	SP,LP,EP	SP,LP,EP	No	111	16	365/8	No	Yes	No	Yes	Yes	Yes	4x17x15;19	<b>\$650</b>
<b>SCOTT</b>	SVR330S	Yes	Yes	No	2	2	3	3	SP,LP,EP	SP,LP,EP	SP,LP,EP	SP,LP,EP	Yes	139	16	14/4	No	No	Yes	Yes	Yes	Yes	5x17x14;20	<b>\$580</b>
<b>SCOTT</b>	SVR504S	Yes	Yes	No	4	2	3	3	SP,LP,EP	SP,LP,EP	SP,LP,EP	SP,LP,EP	Yes	139	16	14/8	No	No	Yes	Yes	Yes	Yes	5x17x14;21	<b>\$680</b>
<b>SHARP</b>	VC-H64U	Yes	No	Yes	2	3	3	3	SP,LP,EP	SP,EP	SP,EP	SP,EP	Yes	110	16	14/5	Yes	No	Yes	Yes	Yes	Yes	4x17x14;16½	<b>\$700</b>
<b>SHARP</b>	VC-H65U	Yes	Yes	No	2	3	3	3	SP,LP,EP	SP,EP	SP,EP	SP,EP	Yes	110	—	14/4	Yes	No	Yes	Yes	Yes	Yes	4x17x14;16½	<b>\$820</b>
<b>SYLVANIA</b>	VC8945	Yes	Yes	No	2	3	3	3	SP,LP,EP	EP	EP	EP	Yes	93	14	14/4	Yes	Yes	No	Yes	Yes	Yes	4x17x12;NA	<b>\$699</b>
<b>SYLVANIA</b>	VC8970	Yes	Yes	No	4	3	3	3	SP,LP,EP	SP,EP	SP,EP	SP,EP	Yes	93	14	21/8	No	No	No	Yes	Yes	Yes	4x17x12;NA	<b>\$1,049</b>
<b>TEKNIKA</b>	VCR789††	Yes	Yes	No	4	3	3	3	SP,EP	SP,EP	SP,EP	SP,EP	Yes	155	NA	21/8	Yes	No	Yes	Yes	Yes	Yes	4x17x14;16	<b>NA</b>
<b>TOSHIBA</b>	DX7††	Yes	Yes	No	4	2	2	2	SP,EP	SP,LP,EP	SP,LP,EP	SP,LP,EP	Yes	117	16	4/7	No	No	No	Yes	Yes	Yes	4x17x15;20%	<b>\$850</b>
<b>TOSHIBA</b>	M2700	Yes	No	No	2	2	2	2	SP,EP	—	—	—	No	105	16	4/7	No	No	No	Yes	Yes	Yes	4x17x15;18½	<b>\$725</b>
<b>TOSHIBA</b>	M5900	Yes	Yes	No	4	2	2	2	SP,EP	—	—	—	Yes	117	16	4/7	No	No	No	Yes	Yes	Yes	4x17x15;19½	<b>\$1,095</b>
<b>YAMAHA</b>	YV-700	Yes	Yes	No	2	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	No	111	—	14/4	No	No	Yes	Yes	Yes	Yes	4x17x13;17	<b>\$749</b>
<b>YAMAHA</b>	YV-1000	Yes	Yes	No	4	2	2	2	SP,EP	SP,EP	SP,EP	SP,EP	No	181	16	14/8	No	No	Yes	Yes	Yes	Yes	4x17x15;19	<b>\$999</b>
<b>ZENITH</b>	VR2220	Yes	Yes	No	2	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	No	108	—	14/4	No	No	Yes	Yes	Yes	Yes	4x17x13;17	<b>\$700</b>
<b>ZENITH</b>	VR2300	Yes	Yes	No	4	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	No	178	—	14/4	No	No	Yes	Yes	Yes	Yes	4x13x15;17	<b>\$900</b>
<b>ZENITH</b>	VR3220	Yes	Yes	No	4	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	No	178	—	14/8	No	No	Yes	Yes	Yes	Yes	4x17x15;18	<b>\$850</b>
<b>ZENITH</b>	VR3300	Yes	Yes	No	4	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	No	178	—	14/8	No	No	Yes	Yes	Yes	Yes	4x13x15;17	<b>\$1,000</b>
<b>ZENITH</b>	VR4100	Yes	Yes	No	4	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	Yes	178	—	14/8	Yes	Yes	Yes	Yes	Yes	Yes	4x17x15;18	<b>\$1,100</b>
<b>ZENITH</b>	VR4100Y	Yes	Yes	No	4	2	3	3	SP,EP	SP,EP	SP,EP	SP,EP	Yes	178	—	14/8	Yes	Yes	Yes	Yes	Yes	Yes	4x17x15;18	<b>\$1,100</b>

††Digital.



# CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: to nearest inch	WEIGHT (lb/wd, pounds)	PRICE
AKAI	VS-220U*	No	No	2	2	3	SP,LP,EP	EP	No	107	14	14/4	No	No	No	Yes	4x13x15;19		\$369
AKAI	VS-270U*	No	No	2	2	3	SP,LP,EP	EP	Yes	107	32	14/6	No	No	No	Yes	4x13x15;19		\$399
CURTIS MATHES	AV725*	No	No	2	3	3	EP	EP	Yes	68	14	14/2	No	No	No	Yes	4x17x12;12½		NA
CURTIS MATHES	AV730*	No	No	2	3	3	EP	EP	Yes	93	99	14/2	No	No	No	Yes	4x17x12;12½		NA
CURTIS MATHES	AV740*	No	No	2	3	3	EP	EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;12½		NA
CURTIS MATHES	AV745*	No	No	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;12½		NA
CURTIS MATHES	AV750*	Yes	No	2	3	3	EP	EP	Yes	93	99	14/4	Yes	Yes	No	Yes	4x17x12;13½		NA
EMERSON	VCR862*	No	No	2	3	3	EP	SP,LP,EP	Yes	124	16	14/4	No	No	No	Yes	NA;18		\$450
EMERSON	VCR872*	No	No	2	3	3	EP	SP,LP,EP	Yes	110	16	21/8	No	No	No	Yes	4x17x14;15		\$500
EMERSON	VCR951*	No	No	4	3	3	EP	SP,LP,EP	Yes	105	12	14/4	No	No	No	Yes	5x17x13;20		\$600
EMERSON	VCS955*	Yes	No	2	3	3	EP	SP,LP,EP	No	105	12	14/4	Yes	Yes	No	Yes	5x17x13;20		\$700
EMERSON	VCS966*	Yes	No	2	3	3	EP	SP,LP,EP	Yes	139	16	14/4	Yes	No	Yes	Yes	5x17x13;20		\$800
EMERSON	VCS977*	Yes	No	4	3	3	EP	SP,LP,EP	Yes	139	16	14/4	Yes	No	Yes	Yes	5x17x13;20		\$1,000
FISHER	FVH919*	Yes	No	2	3	3	EP	EP	No	111	NA	14/7	Yes	Yes	No	Yes	NA		\$500
FISHER	FVH920*	Yes	No	2	3	3	EP	EP	No	111	NA	365/6	Yes	Yes	No	Yes	NA		\$600
FISHER	FVH940*	Yes	No	4	3	3	SP,EP	SP,EP	No	111	NA	365/8	Yes	Yes	No	Yes	NA		\$700
GE	9-7100*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	—	14/4	No	No	No	Yes	4x17x12;12		\$400
GE	9-7115*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12		\$430
GE	9-7120*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12		\$430
GE	9-7135*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;13		\$400
GE	9-7140*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;13		\$430
GE	9-7145*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12		\$470
GE	9-7150*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x11;12		\$500
GE	9-7156*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x11;13		\$500
GE	9-7175*	Yes	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	Yes	Yes	Yes	Yes	4x17x11;15		\$630
GE	9-7176*	Yes	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	Yes	Yes	Yes	Yes	4x17x11;13		\$630
GE	9-7215*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12		\$580
GE	9-7245*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;13		\$600
GE	9-7250*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;13		\$600
GE	9-7256*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x11;13		\$600
GE	9-7270*	No	Yes	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	Yes	Yes	Yes	Yes	4x17x11;NA		\$700
GE	9-7276*	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	Yes	Yes	Yes	Yes	4x17x11;13		\$700
GOLDSTAR	GHV-51FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	105	12	14/2	No	No	No	Yes	4x17x14;23		\$470
GOLDSTAR	GHV-55FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	12	14/4	No	No	No	Yes	4x17x14;23		\$470
GOLDSTAR	GHV-1210M*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	105	NA	14/4	No	No	No	Yes	NA		\$490
GOLDSTAR	GHV-1233M*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	110	12	14/4	No	No	No	Yes	4x17x14;18		\$490
GOLDSTAR	GHV-1240M*	No	No	4	3	3	SP,LP,EP	SP,LP,EP	No	110	80	14/8	No	No	No	Yes	4x17x14;18		\$520
GOLDSTAR	GHV-1400M*	No	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	110	80	14/8	No	No	No	Yes	4x17x14;17½		NA
HITACHI	VT-1110A*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	No	No	No	Yes	4x17x14;16½		\$439
HITACHI	VT-1310A*	No	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	107	80	14/4	No	No	No	Yes	4x17x14;16½		\$499
HITACHI	VT-1350A*	No	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	107	80	14/4	No	No	No	Yes	4x17x14;16½		\$525
HITACHI	VT-1370A*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	No	No	No	Yes	4x17x14;16½		\$660
HITACHI	VT-1410A*	No	Yes	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x14;16½		\$545
HITACHI	VT-1430A*	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x14;16½		\$575
HITACHI	VT-1450A*	Yes	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	119	—	14/4	Yes	Yes	Yes	Yes	4x17x14;16½		\$649
HITACHI	VT-1570A*	Yes	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	119	—	14/4	Yes	Yes	Yes	Yes	4x17x14;16½		\$799
INSTANT REPLAY	621T3	No	No	2	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	14	14/1	No	No	No	No	4x17x12;13½		\$749
INSTANT REPLAY	631T3	No	No	2	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13½		\$789
INSTANT REPLAY	6101T3*	No	Yes	2	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13½		\$859
INSTANT REPLAY	6111T3*	No	Yes	4	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13½		\$1,075
INSTANT REPLAY	Caption Master*	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13½		NA
INSTANT REPLAY	World Traveler	No	No	4	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	12	14/4	No	Yes	No	Yes	NA;19½		\$1,995
JC PENNEY	6069	No	No	2	3	3	EP	EP	No	107	80	14/2	No	No	No	Yes	4x17x12;17		\$470
JC PENNEY	6071	No	No	2	3	3	EP	EP	No	93	99	14/4	No	No	No	Yes	4x17x12;17		\$520
JC PENNEY	6072	No	No	2	3	3	EP	EP	No	99	80	14/2	No	No	No	Yes	4x17x12;17		\$530
JC PENNEY	6073	No	No	2	3	3	EP	EP	No	93	80	14/2	No	No	No	Yes	4x17x12;17		\$600

\*HQ. \*\*PAL and NTSC.



# CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS		MPX JACK		NO. VIDEO HEADS		NO. RECORD SPEEDS		NO. PLAY SPEEDS		SCAN MODES		FREEZE-FRAME MODES		SLOW-MOTION		NO. CHANNELS		NO. PRESETS		DAY/EVENT		LINEAR STEREO		DOLBY NR		SIMULCAST		WIRELESS REMOTE		DIMENSIONS: to nearest inch		WEIGHT (lb/wd, pounds)		PRICE	
JVC	HR-D170	No	No	2	2	3	SP,EP	SP,EP	No	111	—	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x14;NA		\$449		
JVC	HR-D180	No	No	4	2	3	SP,EP	SP,EP	Yes	111	—	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x14;NA		\$499		
MAGNAVOX	VR9510*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	14	14/2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x4x11;NA		\$499		
MAGNAVOX	VR9520*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x4x11;NA		\$549		
MAGNAVOX	VR9530*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x4x11;NA		\$599		
MAGNAVOX	VR9540*	No	Yes	2	3	3	SP,LP,EP	SP,EP	Yes	93	99	14/4	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x4x11;NA		\$749		
MAGNAVOX	VR9547*	Yes	No	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x4x11;NA		\$749		
MAGNAVOX	VR9550*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x4x11;NA		\$699		
MAGNAVOX	VR9558*	No	Yes	4	3	3	SP,LP,EP	SP,EP	Yes	93	99	14/4	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	17x4x11;NA		\$899		
MAGNAVOX	VR9560*	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	††	21/8	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	17x4x11;NA		\$899		
MAGNAVOX	VR9565*	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	155	††	21/8	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	17x4x11;NA		\$949		
MINOLTA	MV-20S*	No	No	2	3	3	EP	EP	No	107	80	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x13x18;NA		\$433		
MINOLTA	MV-40S*	Yes	No	3	3	3	EP	SP,EP	Yes	119	—	14/4	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x13x18;NA		\$685		
MITSUBISHI	HS-337UR*	No	No	2	2	2	SP,EP	EP	Yes	107	16	14/8	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;NA		\$380		
MITSUBISHI	HS-339UR*	No	No	2	3	3	SP,EP	SP,EP	Yes	107	100	14/8	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;NA		\$450		
NEC	DX-1000*†	No	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	110	40	21/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x15;17		\$699		
NEC	N-902U	Yes	No	2	3	3	EP	EP	No	105	16	21/2	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x12x15;16 <sup>10</sup> / <sub>16</sub>		\$659		
NEC	N-915*	No	No	2	3	3	EP	EP	No	110	20	21/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x15;16 <sup>10</sup> / <sub>16</sub>		\$499			
NEC	N-925*	No	No	4	3	3	SP,EP	SP,EP	Yes	110	20	21/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x15;16 <sup>10</sup> / <sub>16</sub>		\$549		
NEC	N-945*	Yes	NA	2	3	3	EP	EP	No	110	20	21/4	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x17x15;17 <sup>10</sup> / <sub>16</sub>		\$659		
PANASONIC	PV-1360*	No	No	2	3	3	EP	EP	Yes	68	14	14/2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;12		NA		
PANASONIC	PV-1361*	No	No	2	3	3	EP	EP	Yes	93	14	14/2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;12		NA		
PANASONIC	PV-1364*	No	No	2	3	3	EP	EP	Yes	93	99	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;12		\$500		
PANASONIC	PV-1461*	Yes	No	2	3	3	EP	EP	Yes	93	99	14/4	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;13		\$650		
PANASONIC	PV-1560*	No	No	4	3	3	SP,EP	SP,EP	Yes	93	14	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;12		NA		
PANASONIC	PV-1562*	No	Yes	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;13		\$750		
PANASONIC	PV-1563*	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x12;13		\$775		
PANASONIC	PV-2700*	No	No	2	3	3	SP,EP	SP,EP	Yes	100	—	7/2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x15x12;11		NA		
PHILCO	VT8750*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	14	14/2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x14x11;NA		\$499		
PHILCO	VT8760*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x14x11;NA		\$549		
PHILCO	VT8765*	No	Yes	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x14x11;NA		\$699		
PHILCO	VT8770*	No	No	4	3	2	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	17x14x11;NA		\$699		
QUASAR	VH5162*	No	No	2	3	3	SP,EP	SP,EP	Yes	68	NA	14/2	No	No	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	NA	NA	NA		\$350		
QUASAR	VH5163*	No	No	2	3	3	SP,EP	SP,EP	Yes	93	NA	14/4	No	No	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	NA	NA	NA		\$360		
QUASAR	VH5168*	Yes	No	2	3	3	SP,EP	SP,EP	Yes	93	NA	14/4	Yes	Yes	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	NA	NA	NA		\$550		
QUASAR	VH5260*	Yes	No	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x17x12;NA		\$560		
QUASAR	VH5261*	No	No	4	3	3	SP,EP	SP,EP	Yes	93	NA	14/4	No	No	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	NA	NA	NA		\$400		
QUASAR	VH5268*	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	Yes	Yes	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	Yes	NA	NA	NA	NA	NA		\$600		
RADIO SHACK	16-507	No	No	2	3	3	EP	—	No	105	12	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x14;NA		\$350		
RADIO SHACK	16-509	No	No	2	3	3	EP	EP	No	111	12	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x18x15;NA		\$460		
RADIO SHACK	16-702	Yes	No	2	3	3	EP	EP	No	110	32	14/4	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x17x14;NA		\$499		
RCA	VMT285*	No	No	2	3	3	EP	EP	No	107	80	14/2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x13;15		\$359		
RCA	VMT295*	No	No	2	3	3	EP	EP	No	107	80	14/2	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x17x13;15		\$409		
RCA	VMT385*	No	No	3	3	3	EP	EP	Yes	107	80	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x13;16		\$409		
RCA	VMT390*	No	No	3	3	3	EP	EP	Yes	119	119	365/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x13;16		\$469		
RCA	VMT395*	Yes	No	3	3	3	EP	EP	Yes	119	119	365/4	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x17x13;16		\$519		
RCA	VMT400*†	No	No	3	3	3	SP,EP	SP,EP	Yes	119	119	365/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x13;17		\$699		
RCA	VMT590*	No	No	5	3	3	SP,EP	SP,EP	Yes	119	119	365/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x13;16		\$569		
RCA	VMT595*	Yes	No	5	3	3	SP,EP	SP,EP	Yes	119	119	365/4	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	4x17x13;16		\$609		
SAMSUNG	VR2400*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	82	—	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	4x17x14;13 <sup>10</sup> / <sub>16</sub>		\$350		
SAMSUNG	VR2410*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	110	—	14/4	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No						

\*HQ. †Digital. ††Random access.

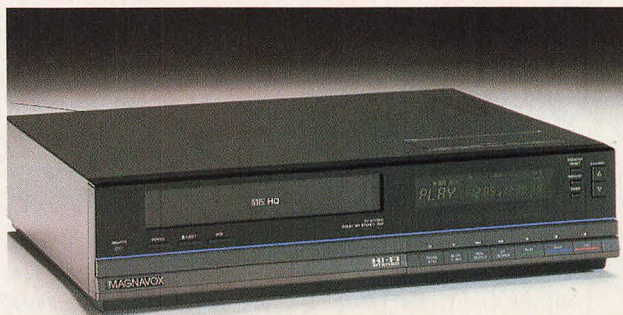


# CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: to nearest inch	PRICE
<b>SAMSUNG</b>	VT311T*	No	No	2	3	3	SP,LP,EP	SP,EP	No	82	12	14/6	No	No	No	Yes	4x17x14;18%	<b>\$350</b>
<b>SANSUI</b>	SV-R5700	No	No	2	2	3	SP,LP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	<b>\$550</b>
<b>SANSUI</b>	SV-R7700	No	No	4	2	3	SP,LP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	<b>\$600</b>
<b>SANYO</b>	VHR500*	No	No	2	2	2	SP,EP	SP,EP	No	107	16	14/4	No	No	No	Yes	4x17x16;15½	<b>\$280</b>
<b>SANYO</b>	VHR1600*	No	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	107	107	14/8	No	No	No	Yes	4x17x15;16¼	<b>\$380</b>
<b>SANYO</b>	VHR2250*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	107	14/4	No	No	No	Yes	4x17x15;15½	<b>\$300</b>
<b>SANYO</b>	VHR2350*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	107	14/8	No	No	No	Yes	4x17x15;15½	<b>\$350</b>
<b>SANYO</b>	VHR2550*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	111	111	14/8	Yes	Yes	No	Yes	4x17x15;16¼	<b>\$380</b>
<b>SANYO</b>	VHR2700*	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	No	111	111	365/8	Yes	Yes	No	Yes	4x17x15;16¼	<b>\$470</b>
<b>SCOTT</b>	SVR110*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	107	16	14/8	No	No	No	Yes	5x17x12;15	<b>\$350</b>
<b>SCOTT</b>	SVR200S*	Yes	No	2	2	3	SP,LP,EP	SP,LP,EP	Yes	105	12	14/4	Yes	Yes	No	Yes	5x17x14;20	<b>\$450</b>
<b>SEARS</b>	53293*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	108	80	14/4	No	No	No	Yes	4x17x13;15	<b>\$315</b>
<b>SEARS</b>	53343*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	111	111	365/4	No	No	No	Yes	4x17x13;16	<b>\$440</b>
<b>SEARS</b>	53351*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	119	119	14/4	Yes	Yes	Yes	Yes	4x17x13;18	<b>\$440</b>
<b>SEARS</b>	5343†	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	111	111	365/4	No	No	No	Yes	4x17x13;18	<b>\$490</b>
<b>SEARS</b>	5345*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	119	119	365/4	Yes	Yes	Yes	Yes	4x17x13;16	<b>\$490</b>
<b>SEARS</b>	5351*	No	Yes	4	3	3	SP,LP,EP	SP,LP,EP	No	119	119	365/4	Yes	Yes	Yes	Yes	4x17x13;18	<b>\$490</b>
<b>SEARS</b>	5352†	Yes	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	119	119	365/4	Yes	Yes	Yes	Yes	4x17x13;18	<b>\$640</b>
<b>SHARP</b>	VC-682U	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	No	4x17x14;15	<b>\$430</b>
<b>SHARP</b>	VC-685U*	Yes	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	Yes	No	No	Yes	4x17x14;15	<b>\$600</b>
<b>SHARP</b>	VC-686U*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;15	<b>\$620</b>
<b>SHARP</b>	VC-687U*	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/5	Yes	No	No	Yes	4x17x14;15	<b>\$700</b>
<b>SHARP</b>	VC-785U*	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;14	<b>NA</b>
<b>SHARP</b>	VC-797U*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	110	—	14/4	No	No	No	Yes	NA	<b>NA</b>
<b>SHARP</b>	VC-798U*	Yes	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	—	14/6	No	No	No	Yes	NA	<b>NA</b>
<b>SHARP</b>	VC-799U*	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	140	—	14/6	Yes	No	No	Yes	NA	<b>NA</b>
<b>SHARP</b>	VC-6846US*/UB*	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;15	<b>\$550</b>
<b>SHARP</b>	VC-6847U*	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;15	<b>\$570</b>
<b>SHARP</b>	VC-7842U*	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/2	No	No	No	Yes	NA	<b>NA</b>
<b>SHARP</b>	VC-T64U*	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/5	No	No	No	Yes	4x17x14;15	<b>\$599</b>
<b>SYLVANIA</b>	VC8920*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	14	14/2	No	No	No	Yes	17x4x11;NA	<b>\$499</b>
<b>SYLVANIA</b>	VC8930*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	<b>\$549</b>
<b>SYLVANIA</b>	VC8940*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	<b>\$599</b>
<b>SYLVANIA</b>	VC8945*	No	Yes	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	Yes	Yes	No	Yes	17x4x11;NA	<b>\$699</b>
<b>SYLVANIA</b>	VC8950*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	<b>\$699</b>
<b>SYLVANIA</b>	VC8960*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	17x4x11;NA	<b>\$749</b>
<b>SYLVANIA</b>	VC8970*	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	††	21/8	Yes	No	Yes	Yes	17x4x11;NA	<b>\$899</b>
<b>TATUNG</b>	VRH-8700U	No	No	4	2	3	SP,LP,EP	SP,EP	No	111	—	14/4	No	No	No	Yes	4x17x15;16%	<b>\$550</b>
<b>TATUNG</b>	VRH-8800U	No	No	4	2	3	SP,LP,EP	SP,EP	No	105	—	14/4	No	No	No	Yes	4x17x15;16%	<b>\$499</b>
<b>TEKNIKA</b>	VCR686*	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	—	8/14	Yes	Yes	Yes	Yes	4x17x12;NA	<b>\$599</b>
<b>TEKNIKA</b>	VCR782*	No	No	2	3	3	EP	EP	No	100	100	7/2	No	No	No	Yes	4x15x12;11	<b>NA</b>
<b>TEKNIKA</b>	VCR783*	No	No	2	3	3	EP	EP	Yes	100	100	21/8	No	No	No	Yes	4x15x12;11	<b>NA</b>
<b>TEKNIKA</b>	VCR784*	No	No	3	3	3	SP,EP	SP,EP	Yes	100	100	21/8	No	No	No	Yes	4x15x12;11	<b>NA</b>
<b>TOSHIBA</b>	DX-3†	No	No	2	2	2	SP,EP	SP,EP	Yes	124	16	14/4	No	No	No	Yes	4x17x15;18%	<b>NA</b>
<b>TOSHIBA</b>	M2100*	No	No	2	2	2	SP,EP	EP	Yes	105	14	7/1	No	No	No	Yes	4x17x15;17%	<b>NA</b>
<b>TOSHIBA</b>	M2200*	No	No	2	2	2	SP,EP	EP	Yes	117	16	7/4	No	No	No	Yes	4x17x15;17%	<b>NA</b>
<b>TOSHIBA</b>	M2430*	No	No	2	2	2	SP,EP	SP,EP	Yes	117	16	7/4	Yes	Yes	Yes	Yes	4x17x15;17	<b>NA</b>
<b>TOSHIBA</b>	M4200*	No	No	4	2	2	SP,EP	SP,EP	Yes	117	16	7/4	No	No	No	Yes	4x17x15;17%	<b>NA</b>
<b>TOSHIBA</b>	M4500*	Yes	No	4	2	2	SP,EP	SP,EP	Yes	117	16	7/4	Yes	Yes	Yes	Yes	4x17x15;18%	<b>NA</b>
<b>TOYOMENKA</b>	TMK210VP	No	No	2	NA	3	SP,LP,EP	—	No	—	—	—	No	No	No	No	4x11x14;NA	<b>\$199</b>
<b>TOYOMENKA</b>	TMK4200V*	No	No	2	2	3	SP,LP,EP	—	No	110	12	14/4	No	No	No	Yes	4x17x12;14	<b>\$329</b>
<b>TOYOMENKA</b>	TMK4300V*	No	No	2	2	3	SP,LP,EP	—	No	110	32	14/6	No	No	No	Yes	4x17x12;14	<b>\$349</b>
<b>ZENITH</b>	VR1810*	No	No	2	2	3	SP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	<b>\$450</b>
<b>ZENITH</b>	VR1820*	No	No	4	2	2	SP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	<b>\$550</b>
<b>ZENITH</b>	VR1870*	No	No	4	2	3	SP,EP	SP,EP	No	178	—	14/4	No	No	No	Yes	4x17x13;17	<b>\$600</b>

\*HQ. †Digital. ††Random access.





Magnavox VR9540AT: Hi-Fi, MTS and more.

unquestionably stereo—but not Hi-Fi (see **Hi-Fi**).

**Dolby Noise Reduction:** Circuitry that removes annoying hiss from a tape's audio portion.

**Simulcast Switch:** A switch that allows you to tape stereo TV broadcasts when the soundtracks are transmitted over the FM airwaves.

**Wireless Remote:** A wireless, handheld device that allows you to control a VCR and tape from across the room.

**Auto Indexing:** Allows you to advance a tape automatically to the desired program material.

**PCM (pulse code modulation) Audio:** A digital sound recording technique that produces audio rivaling that of compact discs, although with a somewhat limited frequency range.

**Digital:** VCRs equipped with digital circuitry are capable of delivering exceptional special effects, such as picture-in-picture (PIP), glitch-free freeze-frames, solarization, mosaic effects and more. Some digitally equipped VCRs use the circuitry to improve picture clarity. For more information on digital VCRs and TVs, see "Video's Next Dimension," February '87 VR. □

## BETA HI-FI

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	BETA NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>SANYO</b>	VCR7250	No	No	2	2	2	III	II,III	No	105	16	14/8	—	No	No	Yes	4x17x15;17½	<b>\$350</b>
<b>SONY</b>	SL-HF450	Yes	No	2	2	3	I,II,III	I,II,III	Yes	148	99	7/6	—	Yes	Yes	Yes	4x17x15;18	<b>\$750</b>
<b>SONY</b>	SL-HF650	Yes	No	3	2	3	I,II,III	I,II,III	Yes	148	99	7/6	—	Yes	Yes	Yes	4x17x15;18	<b>\$850</b>
<b>SONY</b>	SL-HF750	Yes	No	4	3	3	I,II,III	I,II,III	Yes	181	—	21/8	—	Yes	Yes	Yes	4x17x17;25¼	<b>\$1,300</b>
<b>SONY</b>	SL-HF1000	Yes	No	6	3	3	I,II,III	I,II,III	Yes	181	—	21/8	—	Yes	Yes	Yes	5x17x16;28¾	<b>\$1,700</b>
<b>SONY</b>	SL-HFT7	Yes	No	2	2	3	I,II,III	I,II,III	Yes	148	99	7/6	—	Yes	Yes	Yes	5x17x17;28¼	<b>\$1,000</b>

## CONVENTIONAL BETA

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	BETA NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>SANYO</b>	7250	No	No	2	2	2	III	II,III	No	105	16	14/8	No	No	No	Yes	4x17x15;17½	<b>\$400</b>
<b>SONY</b>	SL-250	No	No	2	2	3	I,II,III	I,II,III	No	148	14	7/6	No	No	No	Yes	4x17x15;17	<b>\$400</b>
<b>SONY</b>	SL-700	No	No	3	2	3	I,II,III	I,II,III	Yes	148	99	7/6	No	No	No	Yes	3x17x15;17	<b>\$550</b>

## 8mm DECKS

MANUFACTURER	MODEL NO.	STEREO	NO. RECORD SPEEDS	NO. PLAY SPEEDS	FREEZE-FRAME/SCAN MODES	AUTO INDEXING	PCM AUDIO	DECK DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	TUNER/TIMER BUILT-IN OR SEPARATE	CABLE-READY	NO. CHANNELS	DAY/EVENT	SIMULCAST SWITCH	TUNER/TIMER DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>KODAK</b>	MVS-3000*	No	2	2	SP,LP	Yes	No	3x7x5;1½	Separate	Yes	169	21/8	Yes	3x15x9;5½	<b>\$800</b>
<b>KODAK</b>	MVS-5000*†	Yes	2	2	SP,LP	Yes	Yes	3x7x5;2½	Separate	Yes	169	21/8	Yes	3x15x9;5½	<b>\$1,000</b>
<b>SONY</b>	EV-C8U*	No	1	2	SP,LP	No	No	3x7x7;2½	Separate	No	—	—	No	2x14x13;10	<b>\$550</b>
<b>SONY</b>	EV-A80U	No	2	2	SP,LP	No	No	3x14x13;13¼	Built-in	Yes	148	7/3	No	NA	<b>\$550</b>
<b>SONY</b>	EV-S700U†	Yes	2	2	SP,LP	No	Yes	4x14x14;16½	Built-in	Yes	181	21/6	Yes	NA	<b>\$1,395</b>

\* Portable. † PCM audio only.



## TAPE TALK: WHAT KIND SHOULD YOU BUY?

A razor without a blade is of little use. The same is true of a VCR or camcorder without a blank videocassette. Those of us who use razors know where to purchase blades, but buying videocassettes can be a more trying proposition.

There are so many brands out there, so many grades being touted by each brand—is one the best one? Which one is right for your needs? And what about those no-name brands—are they acceptable for your home taping needs?

Let's begin with the last question. The answer is "definitely not." Do not buy videocassettes on the street. Do not buy videocassettes bearing unfamiliar brand names. Do not buy videocassettes that don't carry the official mark (VHS, Beta) of your desired format.

At best, such tapes will deliver substandard picture and sound quality—if not at first, then after just a few plays. At worst, no-name videocassettes will leave a residue on the heads of your brand-name machine, and can eventually necessitate costly repairs. Our advice on no-name tapes? Just say no.

Having eliminated the no-names, we're left with an abundance of acceptable videocassettes. Every legitimate brand now offers between three and five grades of tape. These grades fall into the following rough categories: *standard*, which manufacturers recommend for general recording applications such as time-shifting; *high grade*, recommended for special applica-

tions such as camcorder use, recording at slow speeds and tape-to-tape or film-to-tape transfers; *Hi-Fi*, recommended for use in Hi-Fi VCRs; and *professional*, recommended for recording special events and digital audio.

Is there really a difference among these grades? Yes. For instance, high-grade tapes are generally coated with a more densely packed layer of magnetic particles, which results in fewer dropouts. Some feature an extra layer of backing material, to ensure smoother running. Makers of professional-grade tapes boast of "microprecise" cassette shells and interior components, designed to stand up to the rigors of outdoor use as well as variations in humidity and temperature.

But it's worth noting that although there are physical differences among tape grades, those differences are not always perceptible (see our 8mm, VHS and Beta tape tests in the June, September and December issues of *VR*, respectively). For many consumers, standard-grade videocassettes are perfectly adequate. And due to intense competition among manufacturers, prices of standard cassettes are low—often priced under \$5.

If your applications go beyond simple time-shifting, our advice is to try higher-than-standard-grade tapes. Because prices of even the highest grades are below \$15, consumers with a curious streak can conduct their own comparison tape tests without spending a small fortune. □

## PORTABLE VCRs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	HI-FI	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	NOTES
GE	ICVP5024	No	No	2	3	3	EP	EP	Yes	No	3x9x10;5½	<b>\$750</b>	Price includes tuner, wireless remote.
GE	ICVP5028X *	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	No	3x9x11;5½	<b>\$830</b>	Price includes tuner, stereo capability.
GE	ICVP5030B *	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	Yes	3x9x11;6	<b>\$950</b>	Price includes tuner.
JVC	HR-S100	No	No	4	2	3	SP,EP	SP,EP	No	No	4x8x9;5%	<b>\$699</b>	Price includes tuner.
JVC	HR-S200 *	No	No	4	2	3	SP,EP	SP,EP	No	Yes	3x8x9;5%	<b>\$1,195</b>	Price includes tuner.
PANASONIC	PV-9600A *	No	No	4	3	3	SP,EP	SP,EP	Yes	Yes	3x9x10;7%	<b>\$1,450</b>	Price includes tuner.
QUASAR	VP5750YE *	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	No	3x9x10;7	<b>\$830</b>	Price includes tuner.
SEARS	5370	No	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	No	4x17x10;17	<b>\$850</b>	Price includes tuner.
ZENITH	VR5100 *	Yes	No	4	2	3	SP,EP	SP,EP	Yes	Yes	3x8x9;5%	<b>\$1,000</b>	Price includes tuner/timer.

\*Docking.

## TUNER/TIMERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	CABLE READY	NO. CHANNELS	NO. PRESETS	DAY/EVENT	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	NOTES
CANON	VT-50A	No	No	Yes	139	—	14/8	Yes	4x9x14;7½	<b>\$570</b>	Tuner/timer sold with VCR.
JVC	TU-S10U	No	No	Yes	139	—	14/8	Yes	3x9x10;6%	<b>NA</b>	Tuner/timer sold with VCR.
JVC	TU-S20U	Yes	No	Yes	181	—	14/8	Yes	3x9x10;6%	<b>NA</b>	Tuner/timer sold with VCR.
PANASONIC	PV-9600A	Yes	No	Yes	139	—	14/8	Yes	4x9x14;7½	<b>NA</b>	Tuner/timer sold with VCR.
SEARS	5370	No	Yes	Yes	107	80	14/4	Yes	4x17x10;17	<b>\$700</b>	Tuner/timer sold with VCR.
SONY	ST-7TV	Yes	No	Yes	181	—	—	Yes	2x17x12;8½	<b>\$300</b>	—
ZENITH	VR5100	Yes	No	Yes	178	—	14/8	Yes	3x9x11;6%	<b>NA</b>	Tuner/timer sold with VCR.

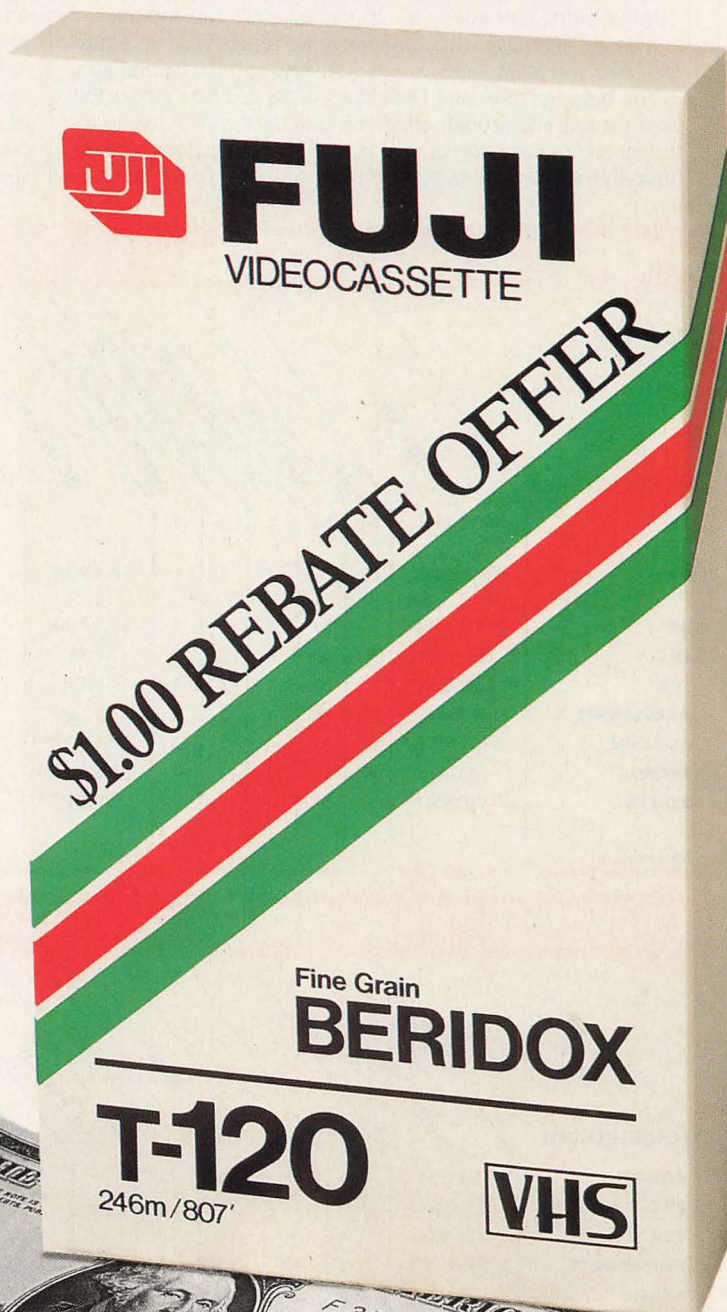


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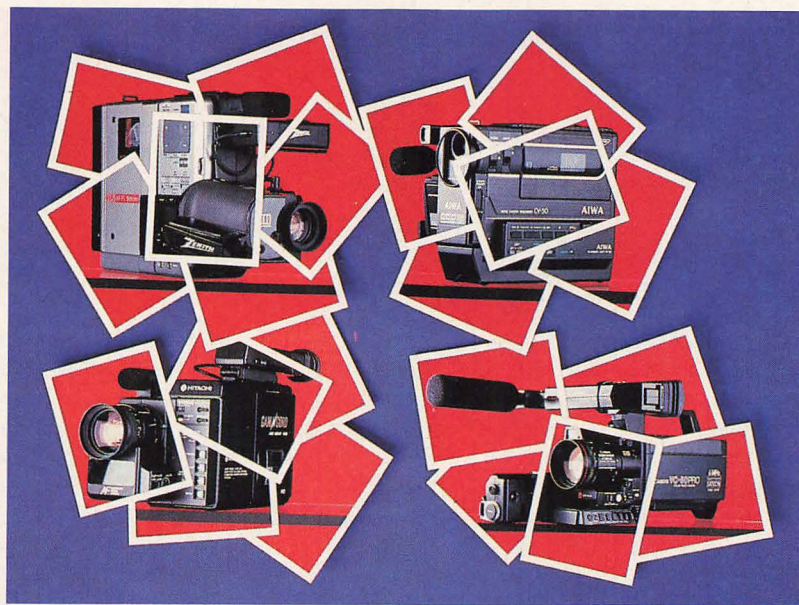
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# CAMCORDERS AND CAMERAS



**VIDEOMAKERS IN EVERY SHAPE,  
SIZE AND FORMAT**

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**E**ver get the urge to shoot your family and friends? Don't go shopping for a shrink—buy a camcorder instead.

For the uninitiated, a camcorder is a videocamera with a VCR built in. Some camcorders will only record, but those are exceptions, not the rule. In any event, the camcorder is the hottest

new toy to hit home electronics since the advent of the VCR. But, like the VCR, in answering a consumer need the camcorder has created a veritable avalanche of consumer questions.

The biggest question is "Which format?" With VCRs, you've got three to choose from. In the camcorder game, the choice broadens to four. The next





Olympus VX403: VHS camcorder with HQ.

question is "Which features do I want?" With such available goodies as electronic viewfinders, solid-state image sensors, power zoom lenses, auto focusing and more to choose from, you'll have your hands full.

Speaking of which, camcorders can weigh as little as three pounds, or as much as eight—how many pounds do your hands want to handle?

We've provided explanations for the criteria covered in the accompanying charts. They'll help cut through the confusion, and soon you'll be able to get everything you need to shoot your family and friends—with a camcorder, of course!

Despite the increasing popularity of camcorders among videomakers, separate videocameras—which must be used in tandem with a videocassette recorder (preferably portable)—remain a viable product in 1987. Why buy a videocamera when camcorders appear to combine nearly all the benefits of a two-piece outfit in one tidy package?

The answers vary from user to user. Some cite the lighter weights of certain cameras—a significant factor when you're lugging one on your shoulder for long periods of time. Other camera fans say that despite all the extras found on today's popular camcorders, separate cameras provide more flexibility, more advanced features and superior image quality. It's similar to the difference between a point-and-shoot film camera and a complex 35mm such as a Nikon or Leica.

## CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (Lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAXIMUM RECORD LENGTH	DIMENSIONS: WEIGHT (HAWK) to nearest inch, pounds	PRICE
<b>AIWA</b>	CV-50	8mm	19	No	f1.8	—	No	CCD	Optical	Yes	No	Yes	Yes	120 min.	5x5x8; 2½	<b>NA</b>
<b>AIWA</b>	CV-80	8mm	19	Yes	f1.4	6:1	Yes	CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	7x5x15; 5½	<b>\$1,795</b>
<b>CANON</b> *	VM-E2	8mm	8	Yes	f1.2	6:1	Yes	½" CCD	⅓" Elect.	Yes	Yes	Yes	Yes	120 min.	6x6x11; 3½	<b>\$1,699</b>
<b>CHINON</b>	C8-C60	8mm	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	15x8x5; 5½	<b>\$1,895</b>
<b>CHINON</b>	CV-T60	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	15x8x5; 5½	<b>\$1,995</b>
<b>CHINON</b>	CV-T60G	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	15x8x5; 5½	<b>\$1,895</b>
<b>CURTIS MATHES</b>	AV800	VHS	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	8x4x15; 5½	<b>NA</b>
<b>CURTIS MATHES</b>	AV850	VHS-C*	7	Yes	f1.2	6:1	Yes	CCD	⅓" Elect.	Yes	Yes	Yes	Yes	60 min.	7x11x6; NA	<b>NA</b>
<b>ELMO</b> *	ECR-8	8mm	7	Yes	f1.2	6:1	Yes	½" CCD	⅓" Elect.	Yes	Yes	Yes	Yes	120 min.	6x5x10; 2½	<b>\$1,850</b>
<b>GE</b>	9-9606	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15; 5½	<b>\$1,499</b>
<b>GE</b>	9-9608	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15; 5½	<b>\$1,599</b>
<b>GE</b>	9-9610	VHS*	7	Yes	f1.2	8:1	Yes	CCD	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15; 5½	<b>\$1,799</b>
<b>GE</b>	9-9710	VHS-C*	7	Yes	f1.2	6:1	Yes	CCD	⅓" Elect.	Yes	Yes	Yes	Yes	60 min.	6x5x10; 3½	<b>\$1,699</b>
<b>GE</b>	9-9712	VHS-C*	7	Yes	f1.2	6:1	Yes	CCD	⅓" Elect.	Yes	Yes	Yes	Yes	60 min.	6x5x10; 3½	<b>\$1,799</b>
<b>GOLDSTAR</b>	GS-8AF	8mm	19	Yes	f1.4	6:1	Yes	CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	5x6x14; 4½	<b>\$1,695</b>
<b>GOLDSTAR</b>	GVM-70AF	VHS*	19	Yes	f1.4	6:1	Yes	CCD	1" Elect.	Yes	Yes	Yes	Yes	240 min.	8x5x15; 6½	<b>\$1,695</b>
<b>HITACHI</b>	VM5000A	VHS*	7	Yes	f1.2	6:1	Yes	⅓" MOS	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	8x7x14; 6½	<b>\$1,695</b>
<b>HITACHI</b>	VMC50A	VHS-C*	10	Yes	f1.4	6:1	Yes	⅓" MOS	½" Elect.	Yes	Yes	Yes	Yes	60 min.	7x5x9; 3½	<b>\$1,399</b>
<b>INSTANT REPLAY</b>	66IT3	VHS	10	Yes	f1.2	6:1	Yes	⅓" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	160 min.	8x6x14; 7½	<b>\$1,995</b>
<b>INSTANT REPLAY</b>	Ultra ††	8mm	20	**	f1	NA	—	CCD	†	—	No	NA	No	120 min.	4x4x1; 2½	<b>\$1,395</b>
<b>INSTANT REPLAY</b>	92IT3	VHS*	7	Yes	f1.2	6:1	Yes	⅓" Newvicon	—	Yes	Yes	Yes	Yes	120 min.	8x6x14; 6½	<b>\$1,895</b>
<b>INSTANT REPLAY</b>	93IT3	VHS*	20	Yes	f1.2	8:1	Yes	CCD	—	Yes	Yes	Yes	Yes	120 min.	8x6x12; 5	<b>\$1,995</b>
<b>JC PENNEY</b>	686-5335	VHS*	10	Yes	f1.2	6:1	Yes	½" Newvicon	⅓" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 7½	<b>\$1,700</b>
<b>JC PENNEY</b>	686-5600	VHS-C	7	Yes	f1.2	6:1	Yes	½" CCD	⅓" Elect.	Yes	Yes	Yes	Yes	60 min.	7x11x5; 3½	<b>\$1,500</b>
<b>JVC</b>	GR-C7	VHS-C*	15	Yes	f1.6	6:1	Yes	½" CCD	⅓" Elect.	Yes	Yes	Yes	Yes	60 min.	7x5x9; 2½	<b>\$1,495</b>

\*HQ. \*\*Zone plus macro. †Optic plus wireless remote. ††With separate player/recorder.



Our advice to those contemplating the purchase of a videocamera is simple. First, determine your needs—ask yourself if you're willing to forgo the benefits of a camcorder for the flexibility of a camera. Second, shop with a decidedly "hands-on" approach—give yourself plenty of time in the store. Third, make sure the camera you purchase is fully compatible with the portable VCR you intend to use it with (in most cases, compatibility is not a problem, although some cameras require special adapters to function properly with certain decks). Finally, consult the charts—and be sure to read the following notes explaining the chart criteria.

**Format:** Camcorders come in four varieties: VHS, VHS-C, Beta and 8mm. Cameras come in two: VHS and Beta. The advantages of VHS or Beta lie in compatibility: If you own a VHS VCR, it makes sense to purchase a VHS camcorder, and if you own a Beta VCR, it makes sense to purchase a Beta camcorder. A disadvantage of the Beta device is its inability to play back in the camera or through a monitor. You cannot plug a Beta camcorder directly into your TV set—rather, you must use a VCR to view your homemade videos.

The VHS-C format uses a compact half-inch cassette



*Pentax PV-C800A: 8mm videomaker.*

(slightly larger than a cigarette pack) which, when placed in a special adapter, can be played back in a VHS deck. Its primary advantage, in addition to being compatible with the ubiquitous VHS format,

*Continued on page 109*

## CAMCORDER

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (Lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAXIMUM RECORD LENGTH	DIMENSIONS: WEIGHT (HxWxD in inches; pounds)	PRICE
JVC	GR-C9	VHS-C*	10	No	f1.6	—	—	½" CCD	½" Optical	Yes	No	No	No	60 min.	NA; 1½	\$1,150
KODAK	MVS-3440	8mm	10	No	f1.2	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	240 min.	5x6x12; 4½	\$1,499
KODAK	MVS-3460	8mm	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	240 min.	5x6x12; 4½	\$1,799
KYOCERA	KD-200K	8mm	19	Yes	f1.4	6:1	Yes	¾" CCD	1" Elect.	No	Yes	Yes	Yes	120 min.	8x5x14; 5½	\$1,745
KYOCERA	KD-1100U	8mm	16	Yes	f1.6	2.5:1	No	¾" CCD	¾" Elect.	Yes	Yes	Yes	Yes	120 min.	6x7x10; 3½	\$1,500
KYOCERA	KD-2010U	8mm	7	Yes	f1.2	6:1	Yes	CCD	¾" Elect.	Yes	Yes	Yes	Yes	120 min.	5x6x13; 3½	\$1,795
MAGNAVOX	VR8292	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 5½	\$1,799
MAGNAVOX	VR8293	VHS*	7	Yes	f1.2	8:1	Yes	½" CCD	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 5½	\$1,899
MAGNAVOX	VR8293AV	VHS	7	Yes	f1.2	8:1	Yes	½" CCD	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 5½	\$1,899
MAGNAVOX	VR8297	VHS-C	7	Yes	f1.6	6:1	Yes	½" CCD	¾" Elect.	Yes	Yes	Yes	Yes	60 min.	NA; 3½	\$1,899
MINOLTA	CR-1200SAF	VHS*	7	Yes	f1.2	6:1	Yes	¾" MOS	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	7x8x14; NA	\$2,085
MINOLTA	CR-3000SAF	VHS-C*	15	Yes	f1.2	6:1	Yes	¾" Saticon	¾" Elect.	Yes	Yes	Yes	Yes	60 min.	5x5x13; NA	\$1,667
MINOLTA	CR-8000SAF	8mm	7	Yes	f1.2	6:1	Yes	¾" MOS	¾" Elect.	Yes	Yes	Yes	Yes	120 min.	5x6x12; NA	\$2,165
NEC	V30U	VHS	7	Yes	f1.2	8:1	Yes	CCD	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	15x9x5; 5½	\$1,859
OLYMPUS	VX403	VHS*	7	Yes	f1.2	8:1	Yes	½" CCD	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	14x4x8; 5½	\$1,950
OLYMPUS	VX801	8mm	7	Yes	f1.2	6:1	Yes	½" CCD	¾" Elect.	Yes	Yes	Yes	Yes	120 min.	6x5x11; 2½	\$1,850
PANASONIC	PV-100	VHS-C*	7	Yes	f1.2	6:1	Yes	CCD	¾" Elect.	Yes	Yes	Yes	Yes	60 min.	6x10x5; 3½	NA
PANASONIC	PV-210	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	8x6x14; 5½	\$1,500
PANASONIC	PV-220	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	8x6x14; 5½	\$1,700
PANASONIC	PV-300	VHS*	7	Yes	f1.2	8:1	Yes	CCD	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15; 5½	\$2,000
PENTAX	PV-C800A	8mm	7	Yes	f1.2	6:1	Yes	¾" MOS	¾" Elect.	Yes	Yes	Yes	Yes	120 min.	5x5x12; NA	\$1,749
PHILCO	VCR801	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 5½	\$1,799
QUASAR	VM-11	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 5½	\$1,650
QUASAR	VM-20	VHS*	7	Yes	f1.2	8:1	Yes	½" CCD	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5; 5½	\$1,800
RCA	CMR200	VHS*	7	Yes	f1.2	6:1	Yes	½" Saticon	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	8x7x14; 5½	\$1,299
RCA	CMR300	VHS*	7	Yes	f1.2	6:1	Yes	¾" MOS	¾" Elect.	Yes	Yes	Yes	Yes	160 min.	8x7x15; 5½	\$1,499

\*HQ.



# CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (Lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAXIMUM RECORD LENGTH	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>RCA</b>	CPR100	VHS-C	10	Yes	f1.4	6:1	Yes	⅜" MOS	⅜" Elect.	Yes	Yes	Yes	Yes	60 min.	6x5x9;3	<b>\$1,399</b>
<b>SANYO</b>	VM-8	8mm	19	Yes	f1.4	6:1	Yes	⅜" CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	7x5x14;5	<b>\$1,300</b>
<b>SEARS</b>	53721	VHS*	7	Yes	f1.2	6:1	Yes	½" Saticon	⅜" Elect.	Yes	Yes	Yes	Yes	160 min.	7x4x13;5½	<b>\$1,290</b>
<b>SHARP</b>	VC-C10UAH	VHS*	10	Yes	f1.4	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	Yes	No	160 min.	8x6x13;5½	<b>\$1,900</b>
<b>SHARP</b>	VC-C20UA	VHS*	10	Yes	f1.2	6:1	Yes	⅜" MOS	½" Elect.	Yes	Yes	Yes	No	160 min.	7x5x14;5½	<b>\$1,800</b>
<b>SHARP</b>	VC-C50UA	VHS-C*	15	Yes	f1.6	6:1	Yes	½" CCD	⅜" Optical	Yes	Yes	Yes	No	60 min.	7x5x9;2½	<b>\$1,600</b>
<b>SONY</b>	BMC-660K	Beta†	25	Yes	f1.4	6:1	Yes	⅜" CCD	Optical	No	No	No	No	200 min.	7x6x15;5½	<b>\$1,495</b>
<b>SONY</b>	BMC-1000K	Beta	21	No	f1.4	6:1	Yes	⅜" CCD	1" Elect.	No	No	No	No	100 min.	7x6x15;5½	<b>\$1,695</b>
<b>SONY</b>	CCD-M8U	8mm	14	No	f1.6	—	No	⅜" CCD	Optical	No	No	No	No	120 min.	4x4x9;2½	<b>\$1,250</b>
<b>SONY</b>	CCD-M9U	8mm	15	No	f1.6	—	No	⅜" CCD	Optical	No	No	No	No	120 min.	6x5x11;3½	<b>\$1,350</b>
<b>SONY</b>	CCD-V3	8mm	9	Yes	f1.6	25:1	No	⅜" CCD	⅜" Elect.	Yes	Yes	Yes	Yes	120 min.	6x7x10;3½	<b>\$1,500</b>
<b>SONY</b>	CCD-V8AFU	8mm	14	Yes	f1.4	6:1	Yes	⅜" CCD	1" Elect.	No	Yes	Yes	Yes	120 min.	7x6x15;5½	<b>\$1,795</b>
<b>SONY</b>	CCD-V110	8mm	6	Yes	f1.4	6:1	Yes	⅜" CCD	⅜" Elect.	Yes	Yes	Yes	Yes	120 min.	4x8x15;5½	<b>\$1,995</b>
<b>SYLVANIA</b>	VCC151	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅜" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5½	<b>\$1,799</b>
<b>SYLVANIA</b>	VCC155	VHS-C*	7	Yes	f1.6	6:1	Yes	½" CCD	⅜" Elect.	Yes	Yes	Yes	Yes	60 min.	NA;3½	<b>\$1,899</b>
<b>TEKNIKA</b>	CX711	VHS	7	Yes	f1.2	6:1	Yes	½" CCD	⅜" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5½	<b>NA</b>
<b>TEKNIKA</b>	CX751	VHS-C*	7	Yes	f1.2	6:1	Yes	½" CCD	⅜" Elect.	Yes	Yes	Yes	Yes	60 min.	6x10x5;3½	<b>NA</b>
<b>ZENITH</b>	VM6200	VHS-C*	15	Yes	f1.6	6:1	Yes	½" CCD	⅜" Elect.	Yes	Yes	Yes	No	60 min.	7x5x9;3	<b>\$1,200</b>
<b>ZENITH</b>	VM7100 ††	VHS*	8	Yes	f1.2	6:1	Yes	½" CCD	⅜" Elect.	Yes	Yes	Yes	Yes	480 min.	8x6x13;5½	<b>\$1,795</b>

\*HQ. †Super Beta. ††Hi-Fi.

# VIDEOCAMERAS

MANUFACTURER	MODEL NO.	MINIMUM ILLUMINATION (Lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	AUTO IRIS	CONTINUOUS WHITE BALANCE	FADE	TITLER	NO. TITLE COLORS	AUTO TIME/DATE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>CANON</b>	VC50A	10	Yes	f1.4	10:1	Yes	⅜" Saticon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;4	<b>\$1,495</b>
<b>GE</b>	ICVC6033	20	Yes	f1.2	6:1	Yes	⅜" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2½	<b>\$900</b>
<b>GE</b>	ICVC6036	7	Yes	f1.4	8:1	Yes	⅜" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x16;5½	<b>\$1,150</b>
<b>HITACHI</b>	VK-C15	7	Yes	f1.2	6:1	Yes	½" Saticon	⅜" Elect.	Yes	Yes	No	No	—	No	NA;2	<b>\$795</b>
<b>JVC</b>	GS-CD1	15	Yes	f1.2	6:1	Yes	⅜" CCD	½" Elect.	Yes	Yes	Yes	No	—	No	4x1x8;2½	<b>\$999</b>
<b>JVC</b>	GX-N6U	10	No	f1.2	6:1	No	½" Newvicon	½" Elect.	Yes	Yes	No	No	—	No	5x10x3;2½	<b>\$749</b>
<b>JVC</b>	GX-N8U	10	No	f1.2	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	No	No	—	Yes	5x10x3;2½	<b>\$949</b>
<b>JVC</b>	GX-N80U	7	Yes	f1.4	8:1	Yes	⅜" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	4	Yes	16x10x19;6	<b>\$1,099</b>
<b>JVC</b>	GX-N90U	7	Yes	f1.2	8:1	Yes	⅜" Newvicon	1½" Elect.	Yes	No	Yes	Yes	4	Yes	9x18x19;6½	<b>\$1,399</b>
<b>KONICA</b>	CV-601	35	Yes	f1.5	3:1	No	½" Newcosvicon	NA	Yes	No	No	No	—	No	10x3x6;1½	<b>\$699</b>
<b>PANASONIC</b>	PK-452B	20	Yes	f1.2	6:1	Yes	⅜" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2½	<b>NA</b>
<b>PANASONIC</b>	PK-959	7	Yes	f1.4	8:1	Yes	⅜" Newvicon	½" Elect.	Yes	No	Yes	No	—	Yes	8x8x16;5½	<b>NA</b>
<b>PANASONIC</b>	PK-980	10	Yes	f1.6	10:1	Yes	⅜" Newvicon	½" Elect.	Yes	No	Yes	Yes	7	Yes	8x8x18;6½	<b>NA</b>
<b>QUASAR</b>	VK706	30	Yes	f1.4	6:1	Yes	⅜" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	No	4x4x10;2	<b>\$490</b>
<b>QUASAR</b>	VK716	20	Yes	f1.2	6:1	Yes	⅜" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2½	<b>\$670</b>
<b>QUASAR</b>	VK746	7	Yes	f1.4	8:1	Yes	⅜" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	<b>\$1,000</b>
<b>SEARS</b>	53881	10	Yes	f1.4	8:1	Yes	½" Saticon	1" Elect.	Yes	Yes	Yes	Yes	1	Yes	7x13x3;5½	<b>\$800</b>
<b>SONY</b>	HVC-2800	20	No	f1.4	8:1	Yes	⅜" Tricon	1½" Elect.	Yes	No	Yes	No	—	No	8x9x4;6	<b>\$1,350</b>
<b>ZENITH</b>	VC1100	10	Yes	f1.2	6:1	Yes	½" Saticon	⅜" Elect.	Yes	Yes	Yes	Opt.	—	No	6x4x8;2½	<b>\$800</b>




# BULLIES


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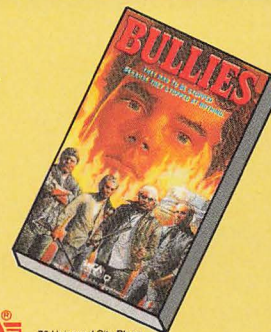
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Photo/Herbert Migdoll  
Monitor picture The Joffrey Ballet in John Cranko's, "The Taming of the Shrew."

# See What You've Been Missing



Proton's 625 Color Stereo Monitor/Receiver  
with matching 313 two-way, self-powered speakers.

## Introducing the Proton 625 Stereo Monitor/Receiver

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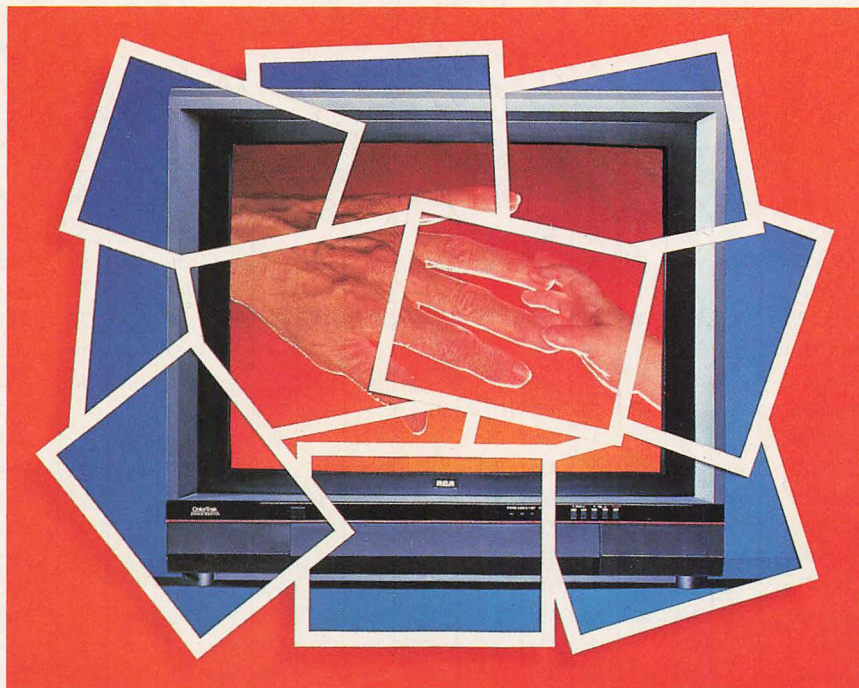
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# TVs



## FROM PINT-SIZE POCKET PORTABLES TO PRINCELY PROJECTORS

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**W**hat's a "teevee"? Not too many years ago, that question would have been a breeze to answer. Think of the set you grew up with: It was either a console or a tabletop model, either black-and-white or color, and it may or may not have had a remote control. But beyond those basic variations, a "teevee" was a "teevee."

Well, here we are in 1987, and things certainly have changed. Nowadays, when you utter the word television, you

could be referring to anything from a tiny, handheld LCD (liquid crystal display) set with a two-inch screen to a giant front-projection model that sets a whole wall dancing with images. Between those extremes you'll find monitor/receivers—by far the most common type of set available today—and rear-projection models that combine projection technology with the practicality of a console configuration.

No matter what size or shape you're looking for, you'll need details before





Kloss Novabeam 100: front-projection TV.

you hit the stores. You'll find them in the following charts—along with explanations of such mysterious terms as MTS, digital, horizontal resolution and others.

**Digital:** Sets equipped with digital circuitry are capable of providing ultrasharp images, as well as such special effects as picture-in-picture (which allows two TV programs to appear on a single screen) and nearly perfect, noise-free freeze-frames.

**MTS (multichannel television sound):** Built-in MTS decoders allow sets to tune in the stereo audio track car-

## MONITOR/RECEIVERS

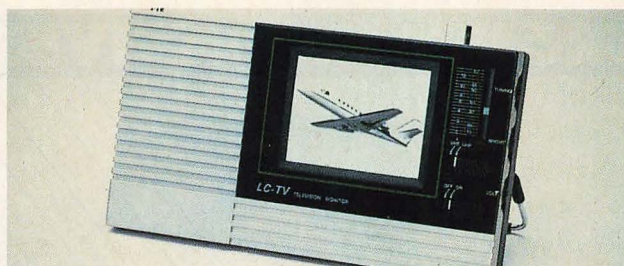
MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (Console or Table)	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	NO. AUDIO INPUT/OUTPUT SETS	STEREO	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	AMP POWER (Watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to nearest inch)	PRICE
AOC	C3162M	No	No	T	13	425	—	—	No	—	Yes	105	NA	1	13x15x15		\$359
AOC	C3182	No	No	T	13	425	—	—	No	—	Yes	110	NA	1	18x20x18		\$249
AOC	C9162M	No	No	T	19	425	—	—	No	—	Yes	105	NA	1	18x20x18		\$379
AOC	C9163M	No	No	T	19	425	—	—	No	—	Yes	139	NA	1	18x20x18		\$399
AOC	C9163MB	No	No	T	19	425	—	1/1	No	—	Yes	139	NA	1	18x20x18		\$439
AOC	C9182	No	No	T	19	425	—	—	No	—	Yes	110	NA	1	18x20x18		\$299
CURTIS MATHES	A2060RWT	Yes	No	T	20	330	1/—	1/—	Yes	1	No	Yes	142	2	2	17x24x18	NA
CURTIS MATHES	A2528RP	Yes	No	C	25	330	1/1	1/1	Yes	—	No	Yes	134	NA	2	30x45x17	NA
CURTIS MATHES	A2529RC	Yes	No	C	25	330	1/1	1/1	Yes	—	No	Yes	134	NA	2	30x45x17	NA
CURTIS MATHES	A2600RB	Yes	No	T	26	330	2/2	2/2	Yes	1	No	Yes	142	5	2	30x26x19	NA
CURTIS MATHES	A2642RL	Yes	No	C	26	330	2/2	2/2	Yes	—	No	Yes	142	5	2	36x29x16	NA
CURTIS MATHES	A2648RL	Yes	No	C	26	330	2/2	2/2	Yes	—	No	Yes	142	5	2	35x48x16	NA
CURTIS MATHES	A2656RL	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	142	5	2	27x34x17	NA
CURTIS MATHES	A2658RX	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	142	5	2	28x43x17	NA
CURTIS MATHES	A2660RC	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	142	5	2	29x46x19	NA
CURTIS MATHES	A2668RL	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	142	5	2	29x43x17	NA
CURTIS MATHES	M2075	Yes	No	T	20	330	2/2	2/2	Yes	1	No	Yes	142	5	2	20x21x19	NA
EMERSON	EC-10R	No	No	T	10	330	1/1	1/1	No	—	No	No	82	NA	1	11x14x12	\$350
EMERSON	EC-11W	No	No	T	10	330	1/1	1/1	No	—	No	No	82	NA	1	11x14x12	\$350
EMERSON	EC-12P	No	No	T	10	330	1/1	1/1	No	—	No	No	82	NA	1	11x14x12	\$350
EMERSON	EC-101R	No	No	T	10	330	—	—	No	—	No	No	82	NA	1	11x14x12	\$360
EMERSON	EC-102W	No	No	T	10	330	—	—	No	—	No	No	82	NA	1	11x14x12	\$360
EMERSON	M-20R	No	Yes	T	20	330	1/1	1/1	No	—	No	Yes	139	NA	1	19x19x19	\$600
EMERSON	MS-30R-BK	Yes	No	T	20	330	1/1	1/1	Yes	1	No	Yes	139	5	4	17x25x18	\$750
EMERSON	MS-198R	Yes	No	T	19	330	1/1	1/1	Yes	1	No	Yes	139	2.5	2	19x20x19	\$700
EMERSON	MS-250R	Yes	No	T	25	330	1/1	1/1	Yes	1	No	Yes	139	4	4	22x30x21	\$900
EMERSON	MS-251D	Yes	No	T	25	330	1/1	1/1	Yes	1	No	Yes	139	4	2	23x25x20	\$950
EMERSON	PC5	No	No	T	5½	NA	1/1	1/1	No	—	No	No	82	NA	1	6x10x12	\$370
FISHER	HT-790	Yes	No	C	26	380	2/1	2/1	Yes	—	No	Yes	140	5	4	34x27x22	\$900
FISHER	HT-881	Yes	No	C	26	500	2/1	2/1	Yes	—	No	Yes	181	7.5	4	33x46x20	\$1,000
FISHER	HT-890	Yes	No	C	26	500	2/1	2/1	Yes	—	No	Yes	181	7.5	4	33x42x20	\$1,200
FISHER	HT-895	Yes	No	C	27	500	2/1	2/1	Yes	—	No	Yes	181	7.5	4	35x42x21	\$1,300
FISHER	HT-1400	Yes	No	C	35	560	3/1	3/2	Yes	1	Yes	Yes	181	7.5	4	47x37x26	\$3,400
FISHER	HT-1500	Yes	No	C	35	560	3/1	2/1	Yes	1	Yes	Yes	181	7.5	4	50x39x26	\$3,700
FISHER	HTD-900	Yes	No	C	27	500	3/1	3/1	Yes	—	No	Yes	181	7.5	4	31x42x19	\$1,700
FISHER	PC-202	Yes	No	T	19	330	1/—	1/—	Yes	—	No	Yes	112	1.5	2	18x26x20	\$550
FISHER	PC-203	Yes	No	T	19	330	1/—	1/1	Yes	1	No	Yes	112	1.5	2	19x21x20	\$550
FISHER	PC-206	Yes	No	T	20	390	2/1	2/1	Yes	—	No	Yes	181	2	4	22x26x21	\$650
FISHER	PC-226	Yes	No	T	20	400	2/1	2/2	Yes	1	No	Yes	181	2	2	19x21x20	\$650
FISHER	PC-345	Yes	No	T	25	500	2/1	2/2	Yes	1	No	Yes	140	3.5	2	23x25x21	\$800
FISHER	PC-360	Yes	No	T	26	500	2/1	2/2	Yes	1	No	Yes	181	3.5	2	24x26x20	\$900
FISHER	PC-380	Yes	No	T	27	500	2/1	2/2	Yes	1	No	Yes	181	5	2	26x28x19	\$1,100

\*Total number of speakers built into set.



ried on TV shows broadcast in stereo. But let the buyer beware: it's the decoder that does the work. MTS-ready or MTS-capable TVs don't have built-in decoders. To receive MTS on such TVs, you must buy a separate decoder, at a cost of \$100 or more. According to industry insiders, roughly 28 percent of all sets made this year will feature built-in MTS decoding circuitry.

**MPX Jack:** The aforementioned MTS-ready/capable sets will have one. It lets you plug the outboard MTS decoder directly into the set.



*Citizen 10TA: black-and-white LCD set.*

## MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (Console or Table)	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	AMP POWER (Watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to nearest inch)	PRICE
GE	8-2060	Yes	No	T	20	300	1/1	1/1	Yes	1	No	Yes	155	2	2	19x20x19	\$600
GE	8-2789	Yes	No	T	27	330	2/1	1/2	Yes	2	No	Yes	155	4	4	24x26x22	\$900
GOLDSTAR	CMT-2132	Yes	No	T	20	NA	1/1	1/1	Yes	1	No	Yes	139	5	2	NA	\$649
GOLDSTAR	CMT-2135	Yes	No	T	20	NA	—	—	Yes	1	No	Yes	139	5	2	NA	\$599
GOLDSTAR	CMT-2525	Yes	No	T	25	335	1/2	1/2	Yes	1	No	Yes	139	3	2	23x25x20	\$750
GOLDSTAR	CMT-4568	No	No	T	13	250	—	—	No	—	No	Yes	139	5	No	NA	\$379
GOLDSTAR	CMT-9388**	Yes	No	T	19	350	1/2	1/2	Yes	1	Yes	Yes	139	5	2	NA	\$899
GOLDSTAR	CMT-9408	No	No	T	19	250	—	—	No	—	No	Yes	139	5	No	NA	\$500
GOLDSTAR	CMT-9428	No	No	T	19	250	—	—	No	—	No	Yes	139	5	No	NA	\$500
GOLDSTAR	RCV-0615	No	No	T	5	NA	1/1	1/1	No	—	No	No	82	NA	1	7x12x10	\$280
HITACHI	CT1966	No	No	T	19	350	1/1	1/1	No	—	No	Yes	131	2	1	19x20x19	\$599
HITACHI	CT2066	No	No	T	20	350	1/1	1/1	No	—	No	Yes	131	4	1	19x21x20	\$599
HITACHI	CT2267	Yes	No	T	22	480	2/1	2/1	Yes	1	No	Yes	181	4	2	21x22x21	\$779
HITACHI	CT2268	Yes	No	T	22	480	2/1	2/1	Yes	1	No	Yes	181	4	2	21x30x21	\$829
HITACHI	CT2269	Yes	No	C	22	480	2/1	2/1	Yes	1	No	Yes	181	4	2	21x30x21	\$879
HITACHI	CT2660	No	Yes	T	26	500	2/1	2/1	Yes	1	No	Yes	181	5	2	24x26x19	\$799
HITACHI	CT2667	Yes	No	C	26	500	2/1	2/1	Yes	1	No	Yes	181	5	2	25x26x20	\$999
HITACHI	CT2668	Yes	No	C	26	500	2/1	2/1	Yes	1	No	Yes	181	5	4	33x40x20	\$1,099
JC PENNEY	2132	Yes	No	T	20	320	—	—	Yes	—	No	Yes	150	NA	2	18x25x17	\$550
JC PENNEY	2217	No	No	T	14	320	1/1	1/2	No	1	Yes	Yes	141	NA	1	15x15x15	\$470
JC PENNEY	2218	Yes	No	T	18	320	—	—	Yes	—	No	Yes	142	NA	2	19x18x18	\$600
JC PENNEY	2220	Yes	No	T	20	350	2/2	2/2	Yes	1	Yes	Yes	141	5	2	20x21x20	\$700
JC PENNEY	2508	Yes	No	T	26	320	—	—	Yes	—	No	Yes	150	NA	2	24x27x19	\$750
JC PENNEY	2511	Yes	No	T	25	320	2/2	2/2	Yes	—	No	Yes	142	NA	2	24x26x20	\$800
JC PENNEY	2512	Yes	No	C	26	320	2/2	2/2	Yes	—	No	Yes	142	NA	2	24x26x20	\$850
JC PENNEY	4024	Yes	No	C	26	320	—	—	Yes	—	No	Yes	150	NA	2	31x37x19	\$900
JC PENNEY	4025	Yes	No	C	26	320	—	—	Yes	—	No	Yes	150	NA	2	35x39x20	\$900
JC PENNEY	4026	Yes	No	C	26	320	—	—	Yes	—	No	Yes	150	NA	2	32x40x21	\$900
JC PENNEY	4221	Yes	No	C	26	320	2/2	2/2	Yes	—	No	Yes	150	NA	2	31x38x19	\$950
JC PENNEY	4222	Yes	No	C	26	320	2/2	2/2	Yes	—	No	Yes	150	NA	2	32x42x21	\$950
JC PENNEY	4223	Yes	No	C	27	320	2/2	2/2	Yes	—	No	Yes	150	NA	2	31x43x20	\$1,195
JC PENNEY	4224	Yes	No	C	26	320	2/2	2/2	Yes	—	No	Yes	150	NA	2	31x38x20	\$1,000
JVC	AV-2090	Yes	No	T	20	560	3/1	3/1	Yes	—	Yes	Yes	142	3	2	19x21x20	\$899
JVC	AV-2556	Yes	No	T	25	350	1/1	1/2	Yes	—	No	Yes	142	2.2	2	25x27x21	\$849
JVC	AV-2676	Yes	No	T	26	560	3/1	3/2	Yes	1	No	Yes	142	3	2	22x26x20	\$1,099
JVC	C-1326	No	No	T	13	NA	1/—	1/—	No	—	—	No	82	NA	1	14x15x15	\$329
JVC	C-1446	No	No	T	14	NA	1/—	1/—	No	—	—	Yes	142	NA	1	NA	\$449
JVC	C-2046	Yes	No	T	20	330	1/—	1/—	Yes	—	No	Yes	142	2.2	2	19x20x20	\$599
JVC	C-2526	No	No	T	25	NA	1/—	1/—	No	—	No	Yes	112	NA	1	24x26x21	\$629
JVC	CX-60US	No	No	T	5	NA	1/1	1/—	No	—	No	No	82	NA	1	5x7x11	\$399
KENWOOD	KMT1026A	Yes	No	T	26	400	2/2	2/2	Yes	1	No	Yes	142	5	2	25x26x20	\$1,250
MAGNAVOX	RG4314WA	Yes	No	T	20	330	1/1	1/1	Yes	—	No	Yes	152	4	6	18x27x19	\$699

\*Total number of speakers built into set. \*\*Digital.



# MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (Console or Table)	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE READY	NO. CHANNELS	AMP POWER	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to nearest inch)	PRICE	
MAGNAVOX	RG4352WA	Yes	No	T	20	330	1/1	1/1	Yes	—	No	Yes	152	4	2	20x19x19	\$699
MAGNAVOX	RG4378CH	Yes	No	T	20	330	2/2	2/2	Yes	1	No	Yes	178	4	2	19x19x19	\$799
MAGNAVOX	RG4550WA	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	152	1.5	2	23x25x20	\$899
MAGNAVOX	RG4552CH	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	152	1.5	2	23x25x20	\$999
MAGNAVOX	RG5552A	Yes	No	T	27	400	2/2	2/2	Yes	2	No	Yes	178	4	4	23x26x20	\$1,199
MAGNAVOX	RG5575BK	Yes	No	T	27	400	2/2	2/2	Yes	2	No	Yes	178	4	4	23x26x20	\$1,199
MAGNAVOX	RG5954HP	Yes	No	C	26	400	1/—	1/1	Yes	—	No	Yes	152	2	2	29x50x21	\$959
MAGNAVOX	RG6160AR	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	178	4	2	30x50x21	\$1,099
MAGNAVOX	RG6166PE	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	178	4	2	31x43x20	\$1,099
MAGNAVOX	RG7240	Yes	No	C	27	400	1/1	1/1	Yes	—	No	Yes	178	4	2	31x43x20	\$1,599
MAGNAVOX	RG7266	Yes	No	C	27	400	1/1	1/1	Yes	—	No	Yes	178	4	2	31x50x21	\$1,599
MAGNAVOX	RG7290	Yes	No	C	27	400	1/1	1/1	Yes	—	No	Yes	178	4	2	35x29x20	\$1,599
MAGNAVOX	RG7500	Yes	No	C	27	400	1/1	1/1	Yes	—	No	Yes	178	4	4	29x46x21	\$1,599
MARANTZ	MR260	Yes	No	T	26	360	2/1	2/1	Yes	1	No	Yes	142	5	2	25x26x19	\$1,000
MITSUBISHI	CK-25EO6	Yes	No	C	25	NA	—	—/1	Yes	—	No	Yes	139	NA	2	33x31x21	\$820
MITSUBISHI	CK-2689R	Yes	No	C	26	400	2/1	2/1	Yes	—	No	Yes	139	NA	4	43x35x21	\$1,400
MITSUBISHI	CK-2690R	Yes	No	C	26	400	2/1	2/1	Yes	—	No	Yes	139	NA	4	31x40x20	\$1,200
MITSUBISHI	CK-2691R	Yes	No	C	26	400	2/1	2/1	Yes	—	No	Yes	139	NA	4	43x34x21	\$1,400
MITSUBISHI	CK-3502R	Yes	No	C	35	400	2/1	2/1	Yes	—	Yes	Yes	139	10	4	38x38x24	\$3,100
MITSUBISHI	CK-3551R	Yes	No	C	35	400	2/1	2/1	Yes	—	No	Yes	139	10	4	40x42x27	\$3,400
MITSUBISHI	CK-3552R	Yes	No	C	35	400	2/1	2/1	Yes	—	No	Yes	139	10	4	42x41x27	\$3,400
MITSUBISHI	CK-3553R	Yes	No	C	35	400	2/1	2/1	Yes	—	No	Yes	139	10	4	42x40x25	\$3,400
MITSUBISHI	CS-2011RA	Yes	No	T	20	400	1/1	1/1	Yes	—	No	Yes	139	NA	2	18x22x19	\$515
MITSUBISHI	CS-2012RA	Yes	No	T	20	400	1/1	1/1	Yes	—	No	Yes	139	NA	2	18x22x19	NA
MITSUBISHI	CS-2051R	Yes	No	T	20	400	2/1	2/1	Yes	1	No	Yes	139	NA	2	20x19x19	\$670
MITSUBISHI	CS-2053R	Yes	No	T	20	400	2/1	2/1	Yes	1	No	Yes	139	NA	2	20x19x19	\$670
MITSUBISHI	CS-2651RA	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	139	NA	3	26x24x18	\$780
MITSUBISHI	CS-2669R	Yes	No	T	26	400	2/1	2/1	Yes	1	Yes	Yes	139	NA	2	28x23x19	\$950
MITSUBISHI	CS-2670R**	Yes	No	T	26	400	2/1	2/1	Yes	1	Yes	Yes	139	NA	2	28x23x19	\$1,350
NAD	MR-20	Yes	No	T	20	400	4/2	3/2	Yes	1	No	Yes	139	2.5	1	19x21x19	\$798
NAD	MR-26	Yes	No	T	26	400	4/2	3/2	Yes	1	No	Yes	139	3.5	2	24x27x20	\$1,098
NEC	CT-1420	No	No	T	14	400	1/1	1/1	No	—	No	Yes	142	1.2	1	15x15x15	\$500
NEC	CT-2020	Yes	No	T	20	380	2/3	2/4	Yes	1	No	Yes	142	5	2	19x21x19	\$799
NEC	CT-2060	Yes	No	T	20	380	1/—	1/1	Yes	1	No	Yes	142	3	2	18x24x19	\$599
NEC	CT-2510	Yes	No	T	25	400	2/3	2/4	Yes	1	No	Yes	142	5	2	23x25x19	\$900
NEC	CT-2610	Yes	No	T	26	400	2/3	2/4	Yes	1	No	Yes	142	5	2	24x26x19	\$1,000
NEC	CT-2620	Yes	No	T	26	400	2/2	2/2	Yes	2	No	Yes	142	5	2	NA	NA
NEC	CT-2660	Yes	No	T	26	380	1/—	1/1	Yes	1	No	Yes	142	5	2	24x31x22	\$799
NEC	DT-2680A**	Yes	No	T	26	500	3/3	3/4	Yes	1	Yes	Yes	142	5	2	20x26x23	\$1,599
NEC	KX-2750A	Yes	No	C	27	500	3/3	3/4	Yes	1	No	Yes	166	5	2	28x42x28	\$1,299
PANASONIC	CTG-2067R	Yes	No	T	20	380	1/1	1/1	Yes	—	No	Yes	155	2	4	20x27x20	\$900
PANASONIC	CTG-2083R	No	Yes	T	20	NA	2/2	2/2	No	—	No	Yes	125	NA	1	19x20x20	NA
PANASONIC	CTG-2085R	No	Yes	T	20	400	3/3	3/3	Yes	—	Yes	Yes	155	2	2	19x20x20	NA
PANASONIC	CTG-2530	No	No	T	25	400	1/—	1/—	No	—	No	Yes	155	NA	1	23x26x20	NA
PANASONIC	CTH-1463R	No	No	T	14	330	1/—	1/—	No	—	No	Yes	155	NA	1	14x15x16	\$499
PANASONIC	CTH-2023	No	Yes	T	20	NA	1/—	—	No	—	No	Yes	155	NA	1	19x20x19	\$479
PANASONIC	CTH-2053R	No	Yes	T	20	NA	1/—	—	No	—	No	Yes	155	NA	1	19x20x19	\$579
PANASONIC	CTH-2063R	No	Yes	T	20	330	1/—	1/—	Yes	—	No	Yes	155	NA	1	19x20x19	\$599
PANASONIC	CTH-2560R	No	Yes	T	25	400	1/—	1/—	No	—	No	Yes	155	NA	1	22x25x19	\$849
PANASONIC	CTH-2570R	Yes	No	T	25	400	1/1	1/1	Yes	1	No	Yes	155	2	4	22x25x19	\$950
PANASONIC	CTH-2571R	Yes	No	C	25	400	1/1	1/2	Yes	1	No	Yes	155	2	2	32x39x19	\$1,000
PANASONIC	CTH-2575R	Yes	No	C	25	400	1/1	1/2	Yes	1	No	Yes	155	2	2	32x42x20	\$1,100

\*Total number of speakers built into set. \*\*Digital.



# MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS		MPX JACK	STYLE (Console or Table)		SCREEN SIZE (Inches)		HORIZONTAL RESOLUTION		NO. VIDEO INPUT/OUTPUT SETS		STEREO		NO. SPEAKER INPUT/OUTPUT SETS		RGB INPUT		CABLE READY		NO. CHANNELS		AMP POWER (Watts per channel)		NO. SPEAKER ELEMENTS*		DIMENSIONS (HxWxD, to nearest inch)		PRICE
PANASONIC	CTH-2577R	Yes	No	C	25	400	1/1	1/2	Yes	1	No	Yes	155	2	2	30x37x20												\$1,150	
PANASONIC	CTH-2600R	Yes	No	T	26	420	3/1	3/1	Yes	1	No	Yes	155	4	2	26x28x23												NA	
PANASONIC	CTH-2680R	Yes	No	T	26	400	1/1	1/1	Yes	1	No	Yes	155	2	4	23x26x18												\$1,100	
PANASONIC	CTH-2687R	Yes	No	C	26	400	1/1	1/2	Yes	1	No	Yes	155	2	4	32x41x21												\$1,250	
PANASONIC	CTH-2688R	No	Yes	C	26	410	1/1	3/3	Yes	—	No	Yes	155	2	4	29x38x20												\$1,250	
PANASONIC	CTH-2690R	Yes	No	T	26	480	3/3	3/3	Yes	1	Yes	Yes	155	12	2	23x25x31												\$1,300	
PANASONIC	CTH-2780R	Yes	No	T	27	400	3/2	3/3	Yes	1	No	Yes	155	12	4	23x27x20												\$1,200	
PANASONIC	CTH-2787R	Yes	No	C	27	400	3/2	3/3	Yes	1	No	Yes	155	8	4	26x46x20												\$1,350	
PHILCO	R3791AWA	Yes	No	T	19	330	1/1	1/1	Yes	—	No	Yes	152	1.5	2	27x17x19												\$469	
PHILCO	R5882APE	Yes	No	C	25	330	1/1	1/1	Yes	—	No	Yes	152	4	2	37x30x19												\$899	
PHILCO	R6980AAK	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	152	4	2	41x29x20												\$959	
PHILCO	R6982APE	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	152	4	2	43x30x19												\$959	
PIONEER	SD-2601	Yes	No	T	26	560	3/2	3/3	Yes	2	No	Yes	139	5	2	23x27x20												\$1,200	
PROTON	613-S	No	No	T	13	NA	3/3	3/3	No	—	No	No	16	1.5	1	15x16x15												\$449	
PROTON	619-A	Yes	No	T	19	400	3/3	2/2	Yes	—	No	Yes	139	3	2	20x21x20												\$749	
PROTON	625	Yes	No	T	25	380	3/3	3/3	Yes	—	Yes	Yes	139	3.5	2	24x26x21												\$1,099	
PROTON	627	Yes	No	T	27	500	3/3	3/3	Yes	—	Yes	Yes	139	3	2	24x27x19												\$1,299	
PROTON	VT-210	Yes	No	T	20	500	3/3	3/3	Yes	—	Yes	Yes	139	3	2	20x21x19												\$850	
QUASAR	TL3959YW	No	No	T	14	330	1/1	1/1	No	—	No	Yes	155	NA	1	15x15x16												\$450	
QUASAR	TL9932AK	Yes	No	C	25	250	—	—	Yes	—	No	Yes	155	2	2	30x46x21												\$760	
QUASAR	TL9951AK	Yes	No	C	25	330	—	—	Yes	—	No	Yes	155	2	2	31x42x22												\$820	
QUASAR	TL9960AP	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	155	2	2	29x39x21												\$960	
QUASAR	TL9965AD	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	155	2	2	36x40x22												\$950	
QUASAR	TL9968AK	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	155	2	2	35x44x23												\$950	
QUASAR	TL9982AW	Yes	No	C	27	330	1/1	1/1	Yes	—	No	Yes	155	2	4	31x47x20												\$1,050	
QUASAR	TT4278XW	No	No	T	16	330	1/1	1/1	No	—	No	Yes	155	NA	1	16x17x17												\$400	
QUASAR	TT6248YW	Yes	No	T	20	250	—	—/1	Yes	—	No	Yes	155	2	2	19x21x23												\$540	
QUASAR	TT6278YW	No	Yes	T	20	480	1/1	1/1	Yes	—	No	Yes	155	NA	1	19x20x20												\$480	
QUASAR	TT6298YW	Yes	No	T	20	480	3/3	3/3	Yes	1	Yes	Yes	82	8	2	20x21x24												\$990	
QUASAR	TT9000YQ	Yes	No	T	26	330	3/1	3/1	Yes	1	No	Yes	155	4	2	26x27x26												\$1,900	
QUASAR	TT9804YK	No	Yes	T	25	400	1/1	1/1	Yes	NA	No	Yes	155	NA	2	24x25x21												\$690	
QUASAR	TT9905AW	Yes	No	T	25	330	—	—/1	Yes	—	No	Yes	155	2	2	24x26x25												\$793	
QUASAR	TT9908AW	Yes	No	T	26	330	1/1	1/2	Yes	1	No	Yes	155	2	4	23x26x22												\$760	
QUASAR	TT9909AE	Yes	No	T	26	330	1/1	2/2	Yes	1	No	Yes	155	2	4	23x26x22												\$760	
QUASAR	TU9940AK	Yes	No	C	25	330	—	—	Yes	—	No	Yes	155	2	2	31x31x21												\$780	
QUASAR	TU9948AK	Yes	No	C	25	330	—	—	Yes	—	No	Yes	155	2	2	34x39x23												\$810	
QUASAR	TU9952AU	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	155	2	2	32x29x21												\$900	
QUASAR	UP172UJ	No	No	T	7	330	1/1	1/1	No	—	No	No	68	NA	1	9x9x13												\$470	
QUASAR	UPI325YE	No	No	T	3 3/8	330	1/1	1/1	No	—	No	No	77	NA	1	6x8x8												\$410	
QUASAR	UPI775	No	No	T	7	330	1/1	1/1	No	—	No	No	68	NA	1	8x9x11												\$430	
QUASAR	WL9432AK	Yes	No	C	25	250	—	—	Yes	—	No	No	68	2	2	30x46x21												\$650	
RADIO SHACK	16-251	Yes	No	T	19	320	2/1	2/1	Yes	1	No	Yes	140	2.5	2	20x19x19												\$500	
RCA	DVM2600	Yes	No	T	26	512	4/3	5/4	Yes	2	Yes	Yes	114	2	2	24x25x19												\$1,299	
RCA	DVM2601	Yes	No	T	26	512	4/3	5/4	Yes	2	Yes	Yes	114	2	2	22x25x18												\$1,299	
RCA	FMR560	Yes	No	T	20	361	2/—	2/2	Yes	—	No	Yes	94	5	2	19x20x16												\$589	
RCA	FMR570	Yes	No	T	20	361	2/—	2/2	Yes	—	No	Yes	94	5	2	18x25x16												\$589	
RCA	FMR722	Yes	No	T	26	361	2/—	2/2	Yes	—	No	Yes	94	5	2	23x27x19												\$699	
RCA	FMR2622	Yes	No	T	26	361	2/—	2/2	Yes	—	No	Yes	57	5	2	24x26x20												\$799	
RCA	FMR2623	Yes	No	T	26	361	2/—	2/2	Yes	—	No	Yes	57	5	2	24x26x20												\$799	
RCA	FMR2722	Yes	No	T	27	361	4/2	4/4	Yes	2	No	Yes	94	5	2	24x28x18												\$899	
RCA	FMR2723	Yes	No	T	27	361	4/2	4/4	Yes	2	No	Yes	94	5	2	24x28x18												\$899	
RCA	GMR891	Yes	No	C	26	361	2/—	2/2	Yes	—	No	Yes	94	5	2	30x37x19												\$809	

\*Total number of speakers built into set.



# MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (Console or Table)	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE READY	NO. CHANNELS	AMP POWER (Watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to nearest inch)	PRICE	
RCA	GMR893	Yes	No	C	26	361	2/—	2/2	Yes	—	No	Yes	94	5	2	30x38x19	\$809
RCA	GMR895	Yes	No	C	26	361	2/—	2/2	Yes	—	No	Yes	94	5	2	32x41x20	\$809
RCA	GMR899	Yes	No	C	26	361	2/—	2/2	Yes	—	No	Yes	94	5	2	32x41x20	\$809
RCA	GMR2740	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	31x34x19	\$899
RCA	GMR2750	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	30x42x20	\$999
RCA	GMR2755	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	32x45x21	\$999
RCA	GMR2756	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	31x44x20	\$999
RCA	GMR2758	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	31x46x21	\$999
RCA	GMR2760	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	31x42x19	\$1,099
RCA	GMR2762	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	31x43x19	\$1,099
RCA	GMR2780	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	32x30x19	\$1,099
RCA	GMR2788	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	33x31x21	\$1,189
RCA	GMR2790	Yes	No	C	27	361	2/—	2/2	Yes	—	No	Yes	94	5	2	30x48x20	\$1,189
SAMSUNG	TC2003T	No	Yes	T	20	NA	1/—	1/—	Yes	—	No	Yes	139	2	1	18x20x20	\$450
SAMSUNG	TC2023	Yes	No	T	20	NA	2/1	2/1	Yes	1	No	Yes	139	3	2	17x27x19	\$500
SAMSUNG	TC3800T	No	Yes	T	13	NA	1/—	1/1	No	NA	No	Yes	139	NA	1	15x15x15	\$340
SAMSUNG	TC3803T	No	Yes	T	13	NA	1/—	1/—	No	—	No	Yes	139	1.5	1	16x15x16	\$340
SAMSUNG	TC9800T	No	Yes	T	19	NA	1/—	1/—	No	NA	No	Yes	139	3	2	19x21x20	\$450
SAMSUNG	TC9803T	No	Yes	T	19	NA	1/—	1/—	No	NA	No	Yes	139	3	2	19x21x20	\$450
SAMSUNG	TC9830T	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	139	3	1	17x19x19	\$390
SAMSUNG	TC9833T	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	139	3	1	17x19x19	\$390
SANSUI	SV-M26AV	Yes	No	T	26	NA	1/—	1/1	Yes	1	No	Yes	140	3	2	24x26x22	\$1,000
SANYO	52C200	Yes	No	C	25	260	—	—	Yes	—	No	Yes	140	3.5	2	30x35x18	\$700
SANYO	62C300	Yes	No	C	26	400	2/1	2/1	Yes	—	No	Yes	181	5	4	39x42x18	\$900
SANYO	91C900	Yes	No	T	19	330	—	—	Yes	1	No	Yes	112	1.5	2	19x26x20	\$500
SANYO	AVM21SW	Yes	No	T	20	400	2/1	2/2	Yes	1	No	Yes	181	2	2	20x21x19	\$580
SANYO	AVM26SW	Yes	No	T	25	500	1/1	1/2	Yes	1	No	Yes	140	3.5	2	24x25x21	\$700
SANYO	AVM150	Yes	No	T	14	380	2/1	2/2	Yes	—	Yes	Yes	140	1.5	2	15x16x16	\$480
SANYO	AVM210	Yes	No	T	20	380	2/1	2/2	Yes	1	Yes	Yes	140	2	2	19x21x20	\$550
SANYO	AVM258	No	Yes	T	25	400	1/1	1/2	Yes	1	Yes	Yes	112	3.5	2	22x25x19	\$700
SANYO	AVM260	Yes	No	T	25	400	1/1	1/2	Yes	—	No	Yes	112	3.5	2	23x25x19	\$600
SANYO	AVM275	Yes	No	T	26	500	2/1	1/2	Yes	1	No	Yes	181	3.5	2	24x27x26	\$750
SANYO	AVM350	Yes	No	C	35	560	3/1	3/2	Yes	—	No	Yes	181	7.5	4	46x39x25	\$3,200
SCOTT	HT-130	No	No	T	13	400	1/1	1/1	Yes	1	No	Yes	139	NA	1	14x15x15	\$400
SCOTT	HT-190	No	No	T	19	400	1/1	1/1	Yes	1	No	Yes	139	NA	1	17x20x19	\$480
SCOTT	HT-200	No	No	T	20	400	1/1	1/1	Yes	1	No	Yes	139	NA	1	18x20x20	\$530
SCOTT	HTS-300	Yes	No	T	20	400	1/1	1/1	Yes	1	No	Yes	139	5	4	19x27x20	\$650
SCOTT	HTS-2500	Yes	No	T	25	400	1/2	1/2	Yes	1	No	Yes	139	4	2	23x25x20	\$850
SEARS	42351	Yes	No	T	19	370	1/—	1/1	Yes	2	No	Yes	119	3	2	20x20x20	\$450
SEARS	42352	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	119	3	2	19x21x20	\$450
SEARS	42451	Yes	No	T	19	370	1/—	1/1	Yes	2	No	Yes	119	3	2	18x25x20	\$450
SEARS	42452	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	119	3	2	20x20x19	\$450
SEARS	42551	Yes	No	T	19	370	1/1	1/1	Yes	2	No	Yes	119	5	2	19x25x19	\$450
SEARS	42561	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	119	3	2	19x23x19	\$450
SEARS	42651	Yes	No	T	20	370	1/1	1/1	Yes	2	No	Yes	140	5	4	19x23x19	\$450
SEARS	42701	Yes	No	T	20	450	3/1	3/2	Yes	2	Yes	Yes	140	3	4	21x20x21	\$500
SEARS	42702	Yes	No	T	20	560	3/1	3/1	Yes	2	Yes	Yes	181	3	4	21x20x21	\$500
SEARS	42751	Yes	No	T	20	370	3/1	3/2	Yes	2	No	Yes	181	3	4	19x30x20	\$590
SEARS	42902	Yes	No	T	26	530	1/1	1/1	Yes	2	No	Yes	140	3.5	2	NA	\$600
SEARS	42951	Yes	No	T	26	370	3/1	3/2	Yes	2	No	Yes	181	3	4	26x24x20	\$700
SEARS	42953	Yes	No	T	27	530	3/1	3/2	Yes	2	No	Yes	181	5	4	26x27x19	\$700
SHARP	26LC286	Yes	No	C	26	380	1/1	1/1	Yes	—	No	Yes	140	3	2	32x42x22	\$1,000

\*Total number of speakers built into set.



# MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (Console or Table)	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. SPEAKER INPUT/OUTPUT SETS	RGB INPUT	CABLE READY	NO. CHANNELS	AMP POWER (Watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to nearest inch)	PRICE	
SHARP	26LC386	Yes	No	C	26	380	1/1	1/1	Yes	—	No	Yes	140	3	2	32x43x22	\$1,349
SHARP	35LD956	Yes	No	C	35	560	3/1	3/1	Yes	1	No	Yes	140	5	2	39x37x24	\$3,995
SHARP	35LD986	Yes	No	C	35	560	3/1	3/1	Yes	1	No	Yes	140	8	4	37x55x24	\$4,295
SHARP	20LP86	Yes	No	T	20	NA	1/1	1/1	Yes	—	No	Yes	140	3	2	20x26x19	\$760
SHARP	3LS36	No	No	T	3.5	330	1	1	No	—	No	No	68	.35	1	5x6x10	\$430
SHARP	5LS36	No	No	T	5	250	1/1	1/1	No	—	No	No	68	.7	1	6x6x11	\$410
SHARP	26LT86	Yes	No	T	26	380	1/1	1/—	Yes	—	No	Yes	140	3	2	23x36x21	\$1,000
SHARP	14LV66	No	No	T	14	440	1/—	1/—	No	—	No	Yes	110	1	1	13x14x15	\$460
SHARP	14LV76	No	No	T	14	440	1/—	1/—	No	—	Yes	Yes	110	1	1	13x14x15	\$510
SHARP	20LV56	No	Yes	T	20	420	1/—	1/—	No	—	No	Yes	110	1.5	1	18x19x18	\$600
SHARP	20LV76	Yes	No	T	20	420	1/1	1/—	Yes	1	No	Yes	110	3	2	18x19x18	\$690
SHARP	26LV56	No	Yes	T	26	400	1/—	1/—	No	—	No	Yes	110	1.5	1	23x26x21	\$780
SHARP	26LV76	Yes	No	T	26	400	1/—	1/1	Yes	4	No	Yes	140	3	2	23x26x21	\$1,000
SHARP	18MP67	No	No	T	18	280	1	—	No	—	No	Yes	105	1.5	1	16x18x17	\$380
SHARP	19MP17	No	No	T	19	NA	1	—	No	—	No	No	110	1.5	1	17x23x20	NA
SHARP	20MP67	No	No	T	20	NA	1/1	1	No	—	No	No	110	1.5	1	NA	NA
SHARP	9MS37	No	No	T	9	NA	1	1	No	—	No	No	68	—	1	10x11x12	\$370
SONY	KV-25VXR	Yes	No	T	25	450	2/1	2/2	Yes	1	No	Yes	181	NA	4	28x21x19	\$2,400
SONY	KV-1311CR	No	Yes	T	13	450	2/2	2/2	No	—	Yes	Yes	181	NA	1	14x15x17	\$630
SONY	KV-1326R	No	No	T	13	NA	—	—	No	—	No	Yes	181	NA	1	14x14x16	\$440
SONY	KV-1367	No	No	T	13	NA	—	—	No	—	No	Yes	155	NA	1	14x14x16	\$390
SONY	KV-1380R	Yes	No	T	13	NA	1/—	1/1	Yes	—	No	Yes	181	NA	2	18x14x16	\$480
SONY	KV-1981R	Yes	No	T	19	NA	1/—	1/—	Yes	—	No	Yes	181	NA	2	26x10x19	\$740
SONY	KV-2071R	No	Yes	T	20	450	1/—	1/—	No	—	No	Yes	181	NA	1	24x18x20	\$640
SONY	KV-2075R	Yes	No	T	20	450	1/—	1/1	Yes	—	No	Yes	181	NA	1	21x20x20	\$700
SONY	KV-2080R	Yes	No	T	20	450	1/1	1/1	Yes	—	No	Yes	181	NA	2	24x18x19	\$740
SONY	KV-2084R	Yes	No	T	20	450	3/1	3/1	Yes	—	No	Yes	181	NA	2	26x19x19	\$840
SONY	KV-2775R	Yes	No	C	27	450	1/—	1/1	Yes	—	No	Yes	181	NA	1	27x25x22	\$940
SONY	KV-2780R	Yes	No	T	27	450	1/1	1/1	Yes	—	No	Yes	181	NA	2	26x23x20	\$1,120
SONY	KV-2781R	Yes	No	C	27	450	1/—	1/—	Yes	—	No	Yes	181	NA	4	33x24x22	\$1,050
SONY	KV-2782R	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	4	39x29x20	\$1,345
SONY	KV-2783R	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	4	41x30x21	\$1,400
SONY	KV-2784R	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	3	33x37x22	\$1,500
SONY	KV-2786R**	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	3	33x37x22	\$1,750
SYLVANIA	RKF192	Yes	No	T	20	330	1/1	1/1	Yes	—	No	Yes	152	4	2	20x19x19	\$699
SYLVANIA	RKF195	Yes	No	T	20	400	1/1	1/1	Yes	—	No	Yes	152	4	6	18x27x19	\$749
SYLVANIA	RKF198	Yes	No	T	20	400	2/2	2/2	Yes	1	Yes	Yes	178	4	2	20x19x19	\$799
SYLVANIA	RLF351	Yes	No	C	25	330	—	—	Yes	—	No	Yes	152	2	2	35x29x17	\$899
SYLVANIA	RNF372	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	152	2	2	41x29x17	\$959
SYLVANIA	RNF375	Yes	No	C	26	330	1/1	1/1	Yes	—	No	Yes	152	2	2	46x30x19	\$959
SYLVANIA	RNF378	Yes	No	C	26	330	—	1/1	Yes	—	No	Yes	152	2	2	46x30x19	\$959
SYLVANIA	RNF480	Yes	No	C	26	400	—	1/1	Yes	—	No	Yes	178	4	2	30x29x17	\$1,099
SYLVANIA	RNF482	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	178	4	2	40x29x17	\$1,099
SYLVANIA	RNF486	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	178	4	2	48x31x19	\$1,099
SYLVANIA	RNF610	Yes	No	T	26	330	1/—	1/1	Yes	—	No	Yes	152	2	2	25x24x21	\$899
SYLVANIA	RPF590	Yes	No	C	27	400	1/1	1/1	Yes	—	No	Yes	178	4	2	45x31x17	\$1,599
SYLVANIA	RPF592	Yes	No	C	27	330	1/1	1/1	Yes	—	No	Yes	178	4	2	46x31x17	\$1,599
SYLVANIA	RPF598	Yes	No	C	27	400	1/1	1/1	Yes	—	No	Yes	178	4	2	50x32x19	\$1,599
SYLVANIA	RPF702	Yes	No	T	27	400	2/2	2/2	Yes	1	No	Yes	178	4	4	27x24x20	\$1,199
TATUNG	26CFD	Yes	No	C	26	375	1/—	1/—	Yes	—	No	Yes	133	2	2	30x37x21	\$899
TATUNG	20CFMT	No	Yes	T	20	375	1/—	1/—	Yes	—	No	Yes	134	2	2	19x20x19	\$530
TATUNG	26CFMT	Yes	No	T	26	375	1/—	1/—	Yes	—	No	Yes	133	2	2	24x26x21	\$799

\*Total number of speakers built into set. \*\*Digital.



**Stereo:** A set, equipped with two speakers, that amplifies distinct left and right audio channel information.

**Horizontal Resolution:** A measure, in lines, of a set's ability to deliver detail. The higher this number, the better. Measurements improve considerably when the video

signal comes from a direct input, rather than an antenna. In reading the charts, bear in mind that manufacturers employ differing standards in rating their products. Our advice is to let your eyes—and not the specifications alone—make the final decision.

## MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (Console or Table)	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	NO. AUDIO INPUT/OUTPUT SETS	STEREO	NO. SPEAKER INPUT/OUTPUT SETS	RGB INPUT	CABLE READY	NO. CHANNELS	AMP POWER (Watts per channel)	NO. SPEAKER ELEMENTS*	DIMENSIONS (HxWxD, to nearest inch)	PRICE
<b>TATUNG</b>	27CFMT	Yes	No	T	27	375	3/1	3/1	Yes	1	No	Yes	139	5	2	23x28x18	<b>\$899</b>
<b>TATUNG</b>	2000	Yes	No	T	20	375	3/2	3/2	Yes	1	No	Yes	133	6	4	19x20x19	<b>\$599</b>
<b>TATUNG</b>	2700	Yes	No	T	27	375	3/2	3/2	Yes	1	No	Yes	133	6	4	24x27x21	<b>\$999</b>
<b>TEKNIKA</b>	FH-202	Yes	No	T	20	400	2/1	2/1	Yes	—	No	Yes	140	2.5	2	17x24x19	<b>\$649</b>
<b>TEKNIKA</b>	FV-141	No	No	T	14	NA	1/—	1/—	No	—	No	Yes	98	4	1	14x15x15	<b>\$399</b>
<b>TEKNIKA</b>	FV-201	Yes	No	T	20	400	1/1	1/1	Yes	—	No	Yes	182	2.5	2	18x21x19	<b>\$599</b>
<b>TEKNIKA</b>	FV-261	Yes	No	T	26	400	3/3	2/3	Yes	—	No	Yes	140	5	2	24x26x20	<b>\$999</b>
<b>TEKNIKA</b>	TF-2623	No	Yes	T	26	NA	—	—	No	—	No	Yes	152	1.5	2	23x25x26	<b>\$699</b>
<b>TEKNIKA</b>	TF-2665	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	152	1.5	2	23x25x25	<b>\$799</b>
<b>TEKNIKA</b>	V-191	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	98	2	1	19x19x19	<b>\$499</b>
<b>TOSHIBA</b>	CF1426	No	No	T	14	275	1/—	1/—	No	—	No	Yes	117	—	1	14x14x15	<b>\$400</b>
<b>TOSHIBA</b>	CF2026	No	No	T	20	275	1/—	1/—	No	—	No	Yes	117	—	1	19x18x18	<b>\$490</b>
<b>TOSHIBA</b>	CF2036	No	No	T	20	275	1/—	1/—	No	—	No	Yes	117	—	1	19x18x18	<b>\$620</b>
<b>TOSHIBA</b>	CF2046	Yes	No	T	20	275	1/—	1/1	Yes	—	No	Yes	117	3	2	25x18x18	<b>\$720</b>
<b>TOSHIBA</b>	CF2636	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	119	5	2	25x23x18	<b>\$1,290</b>
<b>TOSHIBA</b>	CF2656	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	119	5	4	38x31x19	<b>\$1,400</b>
<b>TOSHIBA</b>	CX1466	No	No	T	14	275	1/—	1/—	No	—	No	Yes	141	—	1	14x14x14	<b>\$530</b>
<b>TOSHIBA</b>	CX2056	Yes	No	T	20	275	1/1	1/1	Yes	—	No	Yes	141	5	2	19x18x18	<b>\$600</b>
<b>TOSHIBA</b>	CX2066	Yes	No	T	20	400	1/1	1/1	Yes	—	No	Yes	141	5	2	19x18x18	<b>\$750</b>
<b>TOSHIBA</b>	CX2676	Yes	No	T	26	400	3/3	3/3	Yes	1	No	Yes	139	5	4	25x23x20	<b>\$1,490</b>
<b>TOSHIBA</b>	CZ2696	Yes	No	T	26	400	3/3	3/3	Yes	1	No	Yes	139	5	4	25x23x20	<b>\$1,500</b>
<b>TOSHIBA</b>	CZ2697	Yes	No	T	26	560	2/1	2/2	Yes	1	No	Yes	181	5	2	25x23x19	<b>\$1,700</b>
<b>YAMAHA</b>	YM965	Yes	No	T	26	560	2/2	2/2	Yes	1	No	Yes	142	5	2	25x26x19	<b>\$899</b>
<b>ZENITH</b>	SC1331Y	No	No	T	13	NA	1/1	1/2	No	—	No	Yes	178	NA	1	15x15x16	<b>NA</b>
<b>ZENITH</b>	SC1935S/W	Yes	No	T	19	260	2/1	2/3	Yes	—	No	Yes	178	1	2	19x20x19	<b>NA</b>
<b>ZENITH</b>	SC2511G	Yes	No	C	25	260	—	1/1	Yes	—	No	Yes	178	1	2	30x39x20	<b>NA</b>
<b>ZENITH</b>	SC2513G	Yes	No	C	25	260	1/1	1/2	Yes	—	No	Yes	178	1	2	28x36x20	<b>NA</b>
<b>ZENITH</b>	SC2515N	Yes	No	C	25	260	1/1	1/2	Yes	—	No	Yes	178	1	2	30x40x22	<b>NA</b>
<b>ZENITH</b>	SC2517P	Yes	No	C	25	260	1/1	1/2	Yes	—	No	Yes	178	1	2	30x40x22	<b>NA</b>
<b>ZENITH</b>	SC2591S	No	No	T	25	260	2/1	2/1	No	—	No	Yes	178	NA	1	22x25x20	<b>NA</b>
<b>ZENITH</b>	SC2593L/W/Y	Yes	No	T	25	260	2/1	2/3	Yes	—	No	Yes	178	1	2	22x25x20	<b>NA</b>
<b>ZENITH</b>	SC2713H	Yes	No	C	27	260	1/1	1/2	Yes	—	No	Yes	178	1	2	29x33x21	<b>NA</b>
<b>ZENITH</b>	SC2715A	Yes	No	C	27	260	1/1	1/2	Yes	—	No	Yes	178	1	2	30x31x20	<b>NA</b>
<b>ZENITH</b>	SC2719P	Yes	No	C	27	260	1/1	1/2	Yes	—	No	Yes	178	1	2	31x39x22	<b>NA</b>
<b>ZENITH</b>	SC2725H	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	2	29x41x21	<b>NA</b>
<b>ZENITH</b>	SC2727P	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	2	32x44x22	<b>NA</b>
<b>ZENITH</b>	SC2729N	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	2	35x44x22	<b>NA</b>
<b>ZENITH</b>	SC2731G/H	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	2	29x41x21	<b>NA</b>
<b>ZENITH</b>	SC2737Y	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	4	30x37x18	<b>NA</b>
<b>ZENITH</b>	SC2741X	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	4	30x39x22	<b>NA</b>
<b>ZENITH</b>	SC2747P**	Yes	No	C	27	330	2/1	2/3	Yes	—	Yes	Yes	178	NA	3†	33x31x21	<b>\$1,595</b>
<b>ZENITH</b>	SC2749Y**	Yes	No	C	27	330	2/1	2/3	Yes	—	Yes	Yes	178	NA	3†	33x29x21	<b>\$1,695</b>
<b>ZENITH</b>	SC2771R	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	4	29x43x22	<b>NA</b>
<b>ZENITH</b>	SC2777P	Yes	No	C	27	330	1/1	1/3	Yes	—	No	Yes	178	5	4	32x48x22	<b>NA</b>
<b>ZENITH</b>	SC2789H	No	No	T	27	260	2/1	2/1	No	—	No	Yes	178	NA	2	23x27x20	<b>NA</b>
<b>ZENITH</b>	SC2791P/S**	Yes	No	T	27	330	2/1	2/3	Yes	—	Yes	Yes	178	5	2	23x27x20	<b>\$1,000</b>
<b>ZENITH</b>	SC2793P/S**	Yes	No	T	27	330	2/1	2/3	Yes	—	Yes	Yes	178	NA	3†	25x27x20	<b>\$1,395</b>

\*Total number of speakers built into set. \*\*Digital. †Sound by Bose.



# MONITORS

MANUFACTURER	MODEL NO.	SCREEN SIZE	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	EXTERNAL SPEAKER JACKS	DIGITAL RGB INPUT	ANALOG RGB INPUT	DIMENSIONS, WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>HARMAN/KARDON</b>	VM100	25	400	3	1	NA	No	No	23x25x19;95	<b>\$800</b>
<b>JANEIL</b>	TM-13	13	500	1	—	No	Yes	Yes	14x15x14;26½	<b>\$285</b>
<b>JANEIL</b>	TM-19	19	340	1	—	Yes	No	No	19x19x19;48	<b>\$325</b>
<b>NEC</b>	CM-1991	19	400	2	2	Yes	Yes	Yes	18x20x19;44	<b>\$750</b>
<b>NEC</b>	CM-2591	25	400	2	2	Yes	Yes	Yes	23x25x21;81½	<b>\$1,000</b>
<b>NEC</b>	PM-1271	12	400	2	2	No	No	No	13x13x14;24	<b>\$400</b>
<b>NEC</b>	PM-1971	19	400	2	2	Yes	No	No	18x20x19;44	<b>\$620</b>
<b>NEC</b>	PM-2571	25	400	2	2	Yes	No	No	23x25x21;81	<b>\$800</b>
<b>PROTON</b>	600M	19	370	1	1	Yes	No	No	18x22x19;70	<b>\$549</b>
<b>PROTON</b>	602	25	380	1	1	Yes	Yes	No	23x26x21;106	<b>\$899</b>
<b>QUASAR</b>	WT6290XE	20	370	3	3	Yes	Yes	Yes	20x21x20;63⅙	<b>\$650</b>
<b>SEARS</b>	20424	13	230	1	—	No	No	No	14x15x17;29	<b>\$200</b>
<b>SEARS</b>	40801	14	260	1	—	No	No	No	14x19x16;26	<b>\$300</b>
<b>SEARS</b>	42351	19	370	1	—	Yes	No	No	20x20x20;44	<b>\$450</b>
<b>SEARS</b>	42451	19	370	1	—	Yes	No	Yes	18x25x19;46	<b>\$450</b>
<b>SEARS</b>	42551	19	370	1	1	Yes	No	No	18x25x19;45	<b>\$450</b>
<b>SEARS</b>	42701	20	450	3	1	Yes	No	Yes	20x20x20;48	<b>\$500</b>
<b>SEARS</b>	42951	26	370	3	1	Yes	No	No	25x27x19;107	<b>\$700</b>

# REAR-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	CHANNELS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUTS	NO. SPEAKER INPUT SETS	AUDIO AMPLIFIER (Watts per channel)	NO. SPEAKER ELEMENTS	VIEWING ANGLE	PEAK BRIGHTNESS LEVEL (Footlamberts)	DIMENSIONS (HxWxD, to nearest inch)	PRICE
<b>CURTIS MATHES</b>	A3730RL	Yes	No	37	142	2	Yes	2	1	10	4	130	200	42x53x22	<b>NA</b>
<b>CURTIS MATHES</b>	A4040RR	Yes	No	40	139	3	Yes	2	1	12	2	130	300	38x48x21	<b>NA</b>
<b>CURTIS MATHES</b>	M4684RL	Yes	No	46	142	2	Yes	2	1	10	4	130	180	54x42x22	<b>NA</b>
<b>FISHER</b>	PT-800A	Yes	No	40	181	3	Yes	3	1	7½	2	120	NA	46x39x23	<b>\$2,400</b>
<b>FISHER</b>	PT-810A	Yes	No	40	181	3	Yes	3	1	7½	2	120	NA	46x39x23	<b>\$2,500</b>
<b>FISHER</b>	PT-950	Yes	No	46	181	3	Yes	3	1	7½	2	90	NA	NA	<b>\$2,800</b>
<b>GE</b>	40HP5000K	No	Yes	40	139	2	Yes	2	1	10	2	NA	NA	48x22x22	<b>\$2,550</b>
<b>HITACHI</b>	CT4061	Yes	No	40	139	3	Yes	3	2	10	2	120	220	43x37x26	<b>\$2,895</b>
<b>HITACHI</b>	CT4561	Yes	No	45	139	3	Yes	3	2	10	2	120	200	45x40x26	<b>\$2,995</b>
<b>HITACHI</b>	CT5061	Yes	No	50	139	3	Yes	3	2	10	2	120	160	47x44x27	<b>\$3,195</b>
<b>HITACHI</b>	CT5062	Yes	No	50	139	3	Yes	3	2	10	2	120	160	47x44x29	<b>\$3,695</b>
<b>KLOSS</b>	TEN	Yes	No	60	139	NA	Yes	NA	NA	12	NA	NA	NA	70x50x30	<b>\$4,295</b>
<b>MAGNAVOX</b>	RG8501AK	Yes	No	37	152	1	Yes	1	1	2	2	120	260	40x36x21	<b>\$2,399</b>
<b>MAGNAVOX</b>	RG8575BK	Yes	No	37	178	2	Yes	2	1	10	4	180	170	40x33x21	<b>\$1,999</b>
<b>MITSUBISHI</b>	VS-363RS	Yes	No	36	139	2	Yes	2	1	5	2	110	180	47x34x24	<b>\$2,100</b>
<b>MITSUBISHI</b>	VS-404R	Yes	No	40	139	2	Yes	2	2	10	4	120	210	48x39x24	<b>\$2,600</b>
<b>MITSUBISHI</b>	VS-407R	Yes	No	40	139	2	Yes	2	1	10	4	120	300	49x40x30	<b>\$3,000</b>
<b>MITSUBISHI</b>	VS-408R	Yes	No	40	139	2	Yes	2	2	10	4	120	300	49x40x30	<b>\$3,000</b>
<b>MITSUBISHI</b>	VS-410R	Yes	No	40	139	2	Yes	2	1	10	4	120	300	NA	<b>\$2,600</b>
<b>MITSUBISHI</b>	VS-420RS	Yes	No	45	139	2	Yes	2	1	10	4	120	300	NA	<b>\$3,050</b>
<b>MITSUBISHI</b>	VS-460RS	Yes	No	45	139	2	Yes	2	1	10	4	120	235	50x44x31	<b>\$3,300</b>
<b>MITSUBISHI</b>	VS-461RS	Yes	No	45	139	2	Yes	2	1	10	4	120	235	50x42x29	<b>\$3,300</b>
<b>MITSUBISHI</b>	VS-462R	Yes	No	45	139	2	Yes	2	1	10	4	120	235	NA	<b>\$2,800</b>
<b>MITSUBISHI</b>	VS-470RS	Yes	No	45	139	2	Yes	2	1	10	4	120	235	NA	<b>\$3,350</b>
<b>MITSUBISHI</b>	VS-471RS	Yes	No	45	139	2	Yes	2	1	10	4	120	235	NA	<b>\$3,350</b>



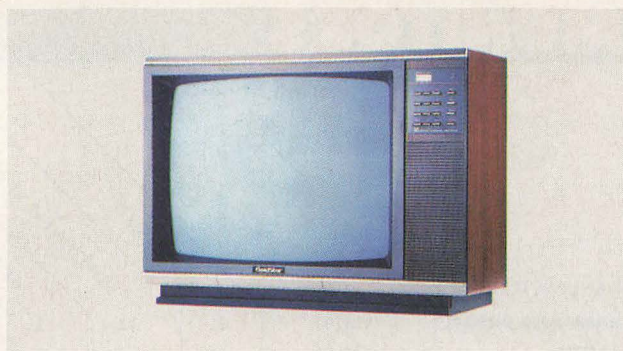
**No. Video And Audio Input/Output Sets:** Input jacks allow sound and picture sources to be easily connected to a TV's circuitry. Output jacks carry sound and picture to other devices.

**RGB Input:** TV operates as a computer monitor.

**No. Presets:** The number of channels you can program a TV to remember, for tuning without adjustment.

**Viewing Angle:** A factor in rear-projection TVs, this term refers to the area in front of a set in which the picture is acceptably and comfortably watchable.

**Peak Brightness Level:** A consideration in evaluating rear-projection TVs, this is an indicator of a set's ability to deliver bright pictures.



GoldStar CMT-4568: affordable 13-incher.

## REAR-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	CHANNELS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUTS	NO. SPEAKER TERMINAL SETS	AUDIO AMPLIFIER (Watts per channel)	NO. SPEAKER ELEMENTS	VIEWING ANGLE	PEAK BRIGHTNESS LEVEL (Footlamberts)	DIMENSIONS (HxWxD, to nearest inch)	PRICE
MITSUBISHI	VS-472RS	Yes	No	45	139	2	Yes	2	2	10	4	120	235	50x43x30	\$3,350
MITSUBISHI	VS-581R	Yes	No	50	139	2	Yes	2	2	10	4	120	190	52x52x34	\$3,800
NEC	PJ-3715	Yes	No	37	142	2	Yes	2	1	10	4	130	180	41x35x21	\$2,400
NEC	PJ-4030	Yes	No	40	142	2	Yes	2	1	10	4	130	250	53x40x23	\$2,800
NEC	PJ-4100	Yes	No	41	142	2	Yes	2	1	10	4	120	250	40x47x25	\$2,800
NEC	PJ-4615	Yes	No	46	142	2	Yes	2	1	10	4	120	180	53x42x21	\$3,000
NEC	PJ-4625	Yes	No	46	142	2	Yes	2	1	10	4	120	NA	NA	\$3,000
NEC	PJ-4650	Yes	No	46	142	2	Yes	2	1	10	4	120	280	54x43x31	\$3,400
PANASONIC	PTG-4062R	No	Yes	40	125	2	Yes	2	—	10	2	120	200	47x38x22	\$2,700
PANASONIC	PTG-4073R	Yes	No	40	155	2	Yes	2	—	10	4	120	200	46x38x23	\$3,000
PANASONIC	PTH-3778R	Yes	No	37	155	1	Yes	1	—	5	2	120	250	45x34x22	\$2,500
PANASONIC	PTH-4583R	Yes	No	45	155	3	Yes	3	—	10	4	120	250	52x43x27	\$3,300
PANASONIC	PTJ-4064R	Yes	No	40	155	3	Yes	3	—	5	2	120	250	46x36x22	\$2,700
PANASONIC	PTJ-4077R	Yes	No	40	155	3	Yes	3	—	10	4	120	250	NA	NA
PANASONIC	PTJ-4578R	Yes	No	45	155	3	Yes	3	—	10	4	120	250	51x40x27	NA
PHILCO	P8237AAK	Yes	No	37	84	1	Yes	1	1	2	2	120	260	40x33x21	\$1,999
PIONEER	SD-P40	Yes	No	40	139	3	Yes	3	1	12	2	130	300	47x38x27	\$3,500
QUASAR	PR4720AK	Yes	No	40	155	1	Yes	1	1	5	2	120	250	43x35x22	\$2,150
QUASAR	PR4970YK	Yes	No	40	137	2	Yes	2	1	10	4	120	240	44x39x22	\$2,400
QUASAR	PR4980YP	Yes	No	40	155	2	Yes	2	1	10	4	120	240	45x38x23	\$2,600
QUASAR	PR5525AW	Yes	No	45	155	1	Yes	1	1	5	2	120	250	49x40x28	\$3,000
QUASAR	PR5585AK	Yes	No	45	155	1	Yes	1	1	5	2	120	250	49x40x28	\$3,200
RCA	DVM4000	Yes	No	40	127	4	Yes	5	2	10	2	90	200	41x36x26	\$2,990
RCA	DVM4001	Yes	No	40	127	4	Yes	5	2	10	2	90	200	41x36x26	\$2,990
RCA	PMR450	Yes	No	45	127	—	Yes	—	—	10	2	130	210	44x40x24	\$1,999
RCA	PMR475	Yes	No	45	127	2	Yes	2	—	10	2	130	210	44x40x25	\$2,199
RCA	PMR500	Yes	No	45	127	4	Yes	4	2	10	2	130	210	43x40x26	\$2,499
SANYO	PTV40	Yes	No	40	140	3	Yes	3	—	7½	NA	90	160	46x39x23	\$1,800
SANYO	PTV41	Yes	No	40	140	3	Yes	3	—	7½	NA	90	160	46x39x23	\$2,000
SEARS	5445	Yes	No	37	152	2	Yes	1	1	10	2	120	87	40x33x21	\$2,000
SHARP	40KD855	Yes	No	40	140	2	Yes	1	1	7	2	120	240	46x41x24	\$2,595
SHARP	40LD876	Yes	No	40	140	2	Yes	1	1	7	2	120	240	47x43x25	\$2,795
SONY	KPR-36XBR	Yes	No	36	181	3	Yes	3	1	10	2	160	300	31x44x25	\$2,800
SONY	KPR-4110	Yes	No	41	181	3	Yes	3	—	10	2	160	220	51x39x23	\$2,900
SONY	KPR-4620	Yes	No	46	181	3	Yes	3	—	10	3	160	220	45x49x26	\$3,400
SYLVANIA	RSF411	Yes	No	37	152	1	Yes	1	1	7	2	120	260	40x33x20	\$1,999
SYLVANIA	RSF414	Yes	No	37	152	1	Yes	2	1	10	4	180	170	41x36x21	\$2,199
ZENITH	PV4039H	Yes	No	40	178	1	Yes	1	1	5	2	NA	NA	42x37x26	NA
ZENITH	PV4045Y	Yes	No	40	178	1	Yes	1	2	5	4	NA	NA	43x39x28	NA
ZENITH	PV4543P	Yes	No	45	178	1	Yes	1	1	5	4	NA	NA	45x41x27	\$2,849
ZENITH	PV4547P	Yes	No	45	178	1	Yes	1	1	5	4	NA	NA	45x41x28	\$3,099



**High-Gain:** Screens of this type—designed for use with front-projection TVs—are curved to concentrate light and increase apparent brightness.

**Display:** An important consideration when evaluating

pocket TVs. Your choices include: tiny CRT (cathode ray tube) screens, not unlike those found on conventional TVs; and the more common, slightly more durable (but somewhat less detailed) LCD models. □

## FRONT-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Feet)	CABLE READY	CHANNELS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUTS	NO. SPEAKER TERMINAL SETS	AUDIO AMP (Watts per channel)	PEAK BRIGHTNESS (Footlamberts)	HIGH-GAIN	PROJECTOR	PROJECTOR DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE		
HARMAN/ KARDON	VPM500	NA	—	4-20	—	NA	2	Yes	2	1	10	2	250	Yes	NA	Ceiling, floor	17x27x28;77	\$4,799
INFINITY	RSTV	Yes	No	5-15	Yes	178	4	Yes	1	1	10*	—	NA	No	No	Ceiling, floor	17x42x28;135	\$4,999
KLOSS	Novabeam 100	NA	—	5	—	NA	2	Yes	2	1	10	1	NA	Yes	Yes	Ceiling, floor	11x26x28;80	\$4,090
KLOSS	Novabeam 100	NA	—	6½	—	NA	2	Yes	2	1	10	1	NA	Yes	Yes	Ceiling, floor	11x26x28;80	\$3,990
KLOSS	Novabeam 100	NA	—	10	—	NA	2	Yes	2	1	10	1	NA	Yes	No	Ceiling, floor	11x26x28;80	\$3,995
KLOSS	Novabeam 100	NA	—	15	—	NA	2	Yes	2	1	10	1	NA	Yes	No	Ceiling, floor	11x26x28;80	\$4,295
KLOSS	Videobeam 3000	NA	—	7	—	NA	1	Yes	3	1	3	1	NA	Yes	Yes	Ceiling, floor	9x25x30;70	\$7,500
KLOSS	Videobeam 3000	NA	—	10	—	NA	1	Yes	3	1	3	1	NA	Yes	No	Ceiling, floor	9x25x30;70	\$7,800
PULSAR	VPM-2020	No	No	4-25	—	NA	1	No	1	NA	10	NA	NA	Yes	NA	Ceiling, floor	10x26x21;55	\$4,500
ZENITH	PV810X	No	No	8	No	NA	1	No	1	NA	1.5	1	NA	Yes	No	Ceiling, floor	10x31x25;NA	NA
ZENITH	PV851P	Yes	No	8	Yes	178	1	Yes	1	NA	5	2	NA	Yes	No	Ceiling, floor	10x31x25;NA	NA

\*Built-in Dolby Surround decoder.

## POCKET TVs

MANUFACTURER	MODEL NO.	DISPLAY	SCREEN SIZE	BATTERIES	RECHARGEABLE PACK	AC ADAPTER	CAR CORD	RADIO	HEADPHONE JACK	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>CASIO</b>	TV200	B&W LCD	2	2AA	No	Opt.	Opt.	No	Yes	5x3x1; 7/16	<b>\$80</b>
<b>CASIO</b>	TV300	Color LCD	2	2AA	No	Opt.	Opt.	No	Yes	5x3x1; 1/2	<b>\$160</b>
<b>CASIO</b>	TV400	Color LCD	2	2AA	Opt.	Opt.	—	No	Yes	5x3x1 1/4; NA	<b>\$200</b>
<b>CASIO</b>	TV6000	Color LCD	2 1/2	No	No	Inc.*	Opt.	Yes	Yes	5x4x4; 13 1/4	<b>\$280</b>
<b>CITIZEN</b>	08TA	B&W LCD	3 1/2	4AAA	No	Opt.	Opt.	AM/FM	Yes	1x4x6; 3/16	<b>\$170</b>
<b>CITIZEN</b>	09TA	B&W LCD	3 1/2	4C	No	Opt.	Opt.	AM/FM	Yes	NA	<b>\$200</b>
<b>CITIZEN</b>	10TA	B&W LCD	3 1/2	4AA	No	Opt.	Opt.	No	Yes	1x5x9; 1	<b>\$150</b>
<b>CITIZEN</b>	17TA	Color LCD	2 1/2	5AA	No	Opt.	Opt.	No	Yes	1x4x6; 1	<b>\$200</b>
<b>RADIO SHACK</b>	16-116	B&W LCD	4	4C	No	Opt.	—	No	Yes	8x5x3; NA	<b>\$180</b>
<b>RADIO SHACK</b>	16-155	B&W LCD	2 1/2	4AAA	No	Opt.	—	No	Yes	1x5x3; NA	<b>\$100</b>
<b>RADIO SHACK</b>	16-156	B&W LCD	3 1/2	4AAA	No	Opt.	—	No	Yes	1x6x3; NA	<b>\$160</b>
<b>RADIO SHACK</b>	16-157	Color LCD	2 1/2	5AA	No	Opt.	—	No	Yes	1x6x3; NA	<b>\$200</b>
<b>SEIKO</b>	LVD-202	Color LCD	2	4AA	Opt.	Opt.	Opt.	No	Yes	5x3x1; 1/4	<b>\$299</b>
<b>SEIKO</b>	LVD-302	Color LCD	2	4AA	Opt.	Opt.	Opt.	No	Yes	5x3x1; 1/4	<b>\$299</b>
<b>SONY</b>	FD-2A	B&W CRT	2	4AA	No	Opt.	Inc.	No	Yes	6x3x2; 2 3/2	<b>\$170</b>
<b>SONY</b>	FD-3A	B&W CRT	2	4AA	Opt.	Opt.	Opt.	FM stereo	Yes	3x7x1; 1/4	<b>\$200</b>
<b>SONY</b>	FD-10A	B&W CRT	2	4AA	Opt.	Opt.	Opt.	No	No	3x6x2; 1 1/16	<b>\$160</b>
<b>SONY</b>	FD-45A	B&W CRT	4	4C	Opt.	Opt.	Opt.	FM stereo	Yes	5x8x3; 2 1/16	<b>\$260</b>
<b>ZENITH</b>	BT0445	B&W CRT	4	Opt.	No	Inc.	Opt.	No	Yes	8x5x3; 2 1/16	<b>NA</b>

\*AC only.



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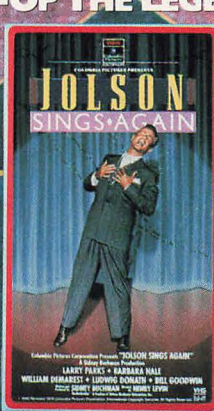
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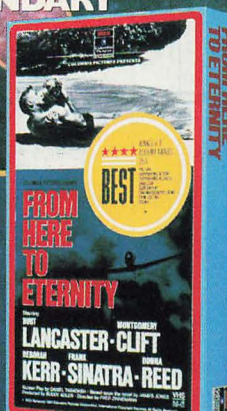
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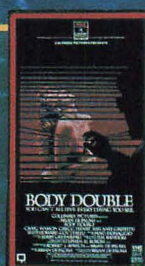


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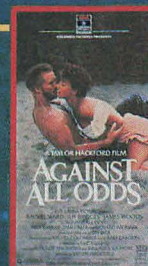


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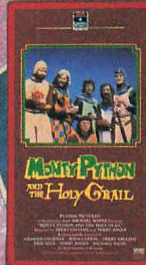


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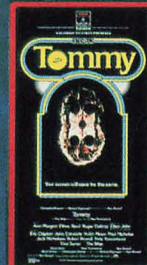
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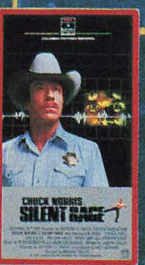
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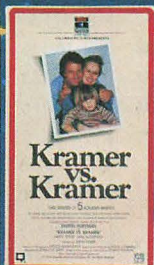
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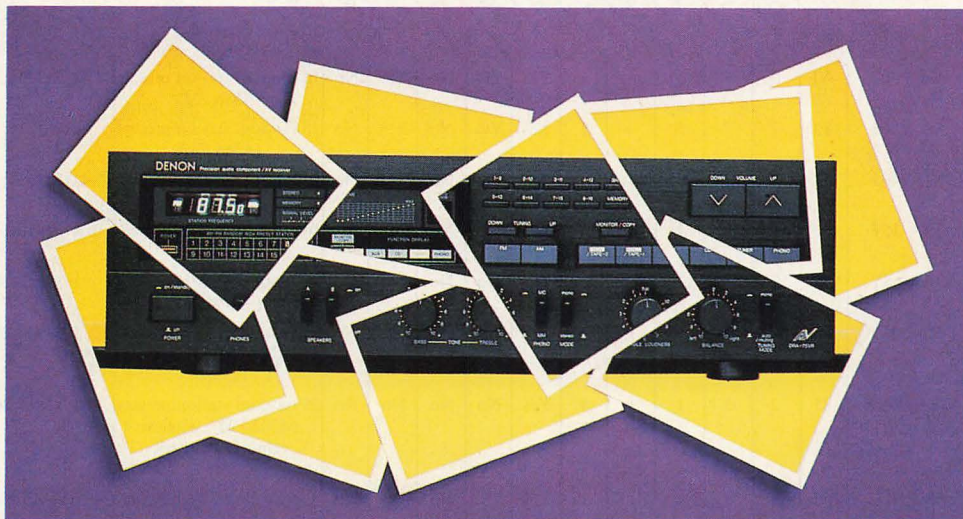
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# TUNERS AND RECEIVERS



## FROM TV TUNERS TO FEATURE-PACKED A/V RECEIVERS

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**W**hat's the difference between a TV tuner, a TV receiver and an audio/video receiver?

A TV tuner is a component that picks up television broadcast signals. It then feeds the video portion of the signal to a video monitor, while channeling the audio portion out to an amplifier. To this, a receiver adds built-in audio amplification, and then sends an amplified signal to speakers.

Both are, to some extent, leftovers from the short-lived era of component television (if you blinked earlier this decade, perhaps you missed it), and both survive because other applications exist.

For instance, many front-projection TVs are sold without tuners. And a market for receivers can be found among those who'd like to enjoy MTS (multi-channel television sound) but who own an older TV set that has neither an MTS



decoder nor the MPX jack that's needed to connect one. (Nearly all tuners and receivers include MTS decoding circuitry.)

The more popular A/V receiver is a more difficult device to define. The most powerful A/V receivers can serve as the brains of a full-blown audio/video system, and usually include AM/FM radios built-in (hence the "A" in A/V). All provide at least rudimentary switching and amplifying capabilities.

Our advice to those in search of an A/V receiver: Define your needs, *then* find the unit with the features that will meet them.

If you've got a wall full of audio and video components, and you'd like to simplify such operations as switching between them and dubbing from one to another, be certain to choose a receiver that's packed

with lots of audio and video inputs and outputs—and provides some switching ability. If you'd like to take advantage of the ever-improving sound of video, look for one that includes an audio equalizer and surround-sound decoder.

And whether you're ready to buy—or simply wondering what's out there—see the charts and the explanation of terms accompanying this article.

**Watts Per Channel:** A measure of a receiver's ability to amplify audio. In general, the more watts per channel, the greater a receiver's ability to deliver undistorted sound at high volume.

**No. Audio Inputs/Outputs, No. Video Inputs/Outputs:** Connections that allow you to switch and dub (copy) among various components.

**Remote:** A handheld device that

*Continued on page 110*

## A/V RECEIVERS

MANUFACTURER	MODEL NO.	WATTS PER CHANNEL	NO. VIDEO INPUTS	NO. AUDIO INPUTS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUTS	REMOTE	EQUALIZER	VIDEO ENHANCER	SURROUND DECODER	DOLBY SURROUND	OTHER	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>AKAI</b>	AA-V205	60	3	7	3	4	5	Yes	Yes	No	Yes	No	16 random station presets (AM&FM)	4x17x13½;16	<b>\$400</b>
<b>AKAI</b>	AA-V305	80	3	7	3	4	5	Yes	Yes	No	Yes	No	16 random station presets (AM&FM)	4x17x13½;16	<b>\$500</b>
<b>AKAI</b>	AA-V405	100	3	7	3	4	5	Yes	Yes	No	Yes	No	16 random station presets (AM&FM)	4x17x13½;16	<b>\$590</b>
<b>DENON</b>	DRA-35V	40	2	3	1	1	3	No	No	No	No	No	16 random station presets (AM&FM)	17x4x12;14	<b>\$300</b>
<b>DENON</b>	DRA-55V	55	2	3	1	1	3	No	No	No	No	No	16 random station presets (AM&FM)	17x4x12;16	<b>\$400</b>
<b>DENON</b>	DRA-75VR	65	2	3	1	1	3	Yes	No	No	No	No	16 random station presets (AM&FM), wireless remote	17x4x12;26	<b>\$500</b>
<b>DENON</b>	DRA-95VR	85	2	3	1	1	3	Yes	No	No	No	No	16 random station presets (AM&FM), wireless remote, synthetic stereo	17x5x15;26	<b>\$650</b>
<b>JVC</b>	RX5VBK	60	3	3	—	1	2	Yes	Yes	No	No	No	Optional CATV module	5x17x15;NA	<b>\$450</b>
<b>JVC</b>	RX7VBK	70	3	5	—	1	3	Yes	Yes	No	No	No	CATV input	5x17x15;NA	<b>\$550</b>
<b>JVC</b>	RX8VBK	100	3	5	—	1	3	Yes	Yes	No	No	No	CATV input	5x17x15;NA	<b>\$600</b>
<b>JVC</b>	RX9VBK	120	3	5	—	1	3	Yes	Yes	No	No	No	CATV input	5x17x15;NA	<b>\$720</b>
<b>KENWOOD</b>	KR-V45B	55	3	6	—	4	4	No	Yes	No	No	No	NA	4x17x13;17	<b>\$280</b>
<b>KENWOOD</b>	KR-V55R	55	3	6	—	4	4	Yes	Yes	No	No	No	Universal remote	4x17x13;17	<b>\$330</b>
<b>KENWOOD</b>	KR-V75R	70	2	6	—	4	4	Yes	Yes	No	No	No	Universal remote	5x17x13;25	<b>\$420</b>
<b>KENWOOD</b>	KR-V95R	100	2	6	—	4	4	Yes	Yes	No	No	No	Universal remote	5x17x13;25	<b>\$510</b>
<b>LUXMAN</b>	F-105	25	NA	NA	NA	NA	NA	Yes	No	No	Yes	Yes	NA	3x17x12;13	<b>\$550</b>
<b>LUXMAN</b>	U-100	NA	NA	NA	NA	NA	NA	Yes	No	NA	No	No	NA	3x17x10;8	<b>\$350</b>
<b>NEC</b>	A-1300	130	—	7	—	—	2	Yes	No	No	Yes	Yes	Matrix, synthetic stereo	17x6x17;30	<b>\$699</b>
<b>NEC</b>	AV-250	30	3	3	—	2	3	Yes	No	Yes	Yes	Yes	Matrix, hall	NA	<b>\$299</b>
<b>NEC</b>	AV-300	60	4	5	—	2	3	Yes	No	Yes	Yes	Yes	Hall, matrix	17x4x13;21	<b>\$499</b>
<b>NEC</b>	AV-350	60	4	6	—	2	3	Yes	No	Yes	Yes	Yes	Hall, stereo, delay	17x5x14;25	<b>\$579</b>
<b>NEC</b>	AVR-700	70	4	4	2	2	4	Yes	No	Yes	Yes	Yes	Matrix, hall,	NA	<b>\$649</b>
<b>NEC</b>	AVR-1000	100	4	4	2	2	4	Yes	No	Yes	Yes	Yes	Matrix, hall	NA	<b>\$869</b>
<b>NIKKO</b>	AVR-65	65	2	5	1	2	2	Yes	No	No	No	No	CATV input, 20 random station presets (AM&FM), MTS/SAP decoder	NA	<b>\$899</b>
<b>ONKYO</b>	TX-28B	45	2	7	1	2	4	No	No	No	No	No	Dynamic bass	5x17x13;17	<b>\$300</b>
<b>ONKYO</b>	TX-38B	55	2	7	1	2	4	No	No	No	No	No	Dynamic bass, stereo imager	5x17x13;19	<b>\$400</b>
<b>ONKYO</b>	TX-88B	80	2	7	1	2	4	Yes	No	No	No	No	Dynamic bass, stereo imager	6x18x18;28	<b>\$680</b>
<b>ONKYO</b>	TX-108B	100	2	7	1	2	4	Yes	No	No	No	No	Dynamic bass, stereo imager	6x19x18;33	<b>\$850</b>



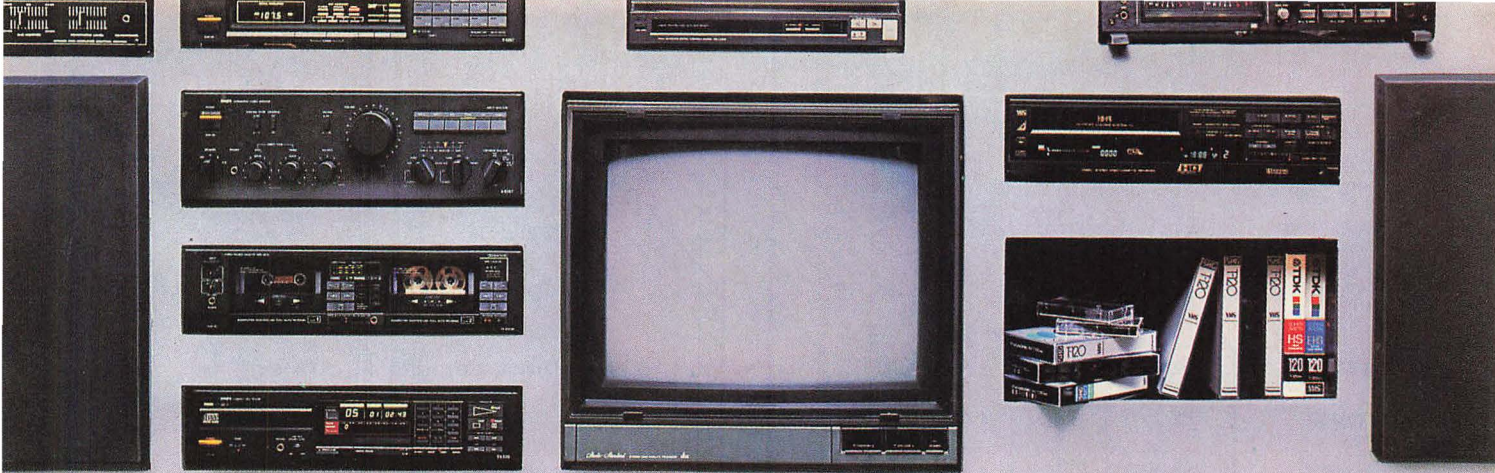
# A/V RECEIVERS

MANUFACTURER	MODEL NO.	WATTS PER CHANNEL		NO. VIDEO INPUTS		NO. AUDIO INPUTS		NO. VIDEO OUTPUTS		NO. AUDIO OUTPUTS		REMOTE	EQUALIZER	VIDEO ENHANCER	SURROUND DECODER	DOLBY SURROUND	OTHER	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>ONKYO</b>	TX-RV47B	55	3	8	1	3	5	Yes	No	No	Yes	No	No	No	No	No	Dynamic bass, stereo imager	5x17x16;21	<b>\$500</b>
<b>PIONEER</b>	VSX-2000	25	2	5	1	2	2	Yes	Yes	No	No	No	No	No	No	No	20 random station presets (AM&FM)	5x17x13;15%	<b>\$300</b>
<b>PIONEER</b>	VSX-3000	50	3	6	2	4	3	Yes	Yes	No	Yes	No	No	No	No	No	20 random station presets (AM&FM)	5x17x13;15%	<b>\$350</b>
<b>PIONEER</b>	VSX-4000	70	3	7	2	3	5	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Call letters of station frequency, direct access tuning	5x17x15;18	<b>\$430</b>
<b>PIONEER</b>	VSX-5000	100	3	7	2	3	5	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Call letters of station frequency, direct access tuning	5x17x15;22	<b>\$570</b>
<b>SANSUI</b>	S-X900	80	2	4	—	—	2	No	No	No	No	No	No	No	No	No	Bidirectional dubbing	5x17x14;NA	<b>\$750</b>
<b>SANSUI</b>	S-X1200	120	2	5	—	—	2	No	No	No	No	No	No	No	No	No	Bidirectional dubbing	5x17x14;NA	<b>\$1,200</b>
<b>SANSUI</b>	S-XV1000	80	3	4	1	3	4	Yes	No	Yes	Yes	No	No	No	No	No	Dual amplification	5x17x17;21½	<b>\$650</b>
<b>SONY</b>	STR-AV380	30	1	2	—	1	2	Yes	No	No	No	—	—	—	—	—	—	4x17x12;16	<b>\$280</b>
<b>SONY</b>	STR-AV480	50	2	2	—	2	2	Yes	No	No	Yes	—	—	—	—	—	—	4x17x13;19	<b>\$350</b>
<b>SONY</b>	STR-AV580	60	2	2	1	2	2	Yes	No	No	Yes	—	—	—	—	—	Simulcast tuning, CATV input	4x17x13;20	<b>\$450</b>
<b>SONY</b>	STR-AV780	80	2	3	1	2	3	Yes	No	No	Yes	—	—	—	—	—	Simulcast tuning, CATV input	4x17x13;21½	<b>\$580</b>
<b>SONY</b>	STR-AV880	110	2	3	1	2	3	Yes	No	No	Yes	—	—	—	—	—	Simulcast tuning, CATV input	4x17x13;24%	<b>\$750</b>
<b>TECHNICS</b>	SA-370	40	2	2	1	1	1	Yes	No	No	No	No	No	No	No	No	16-channel random access tuning	4x17x10;11%	<b>\$300</b>
<b>TECHNICS</b>	SA-390	50	2	2	2	1	1	Yes	Yes	No	No	No	No	No	No	No	16-channel random access tuning, computer-drive Class A circuitry	4x17x12;13%	<b>\$360</b>
<b>TECHNICS</b>	SA-590	100	2	2	2	1	1	Yes	Yes	No	No	No	No	No	No	No	5-preset EQ curve memory, simulcast tuning	4x16x12;17%	<b>\$600</b>
<b>YAMAHA</b>	AVC-50	45	4	6	—	2	10	Yes	No	Yes	Yes	No	No	No	No	No	Dual dubbing, synthetic stereo	17x4x12;NA	<b>\$499</b>
<b>YAMAHA</b>	R-8	85	2	5	—	2	6	Yes	No	No	No	No	No	No	No	No	Dual dubbing, synthetic stereo	18x6x17;NA	<b>\$669</b>
<b>YAMAHA</b>	R-9	125	2	5	—	2	6	Yes	No	No	No	No	No	No	No	No	Auto Class A power	18x6x17;NA	<b>\$899</b>
<b>YAMAHA</b>	SR-50	25	—	1	—	1	1	No	No	No	Yes	No	No	No	No	No	Dual dubbing, synthetic stereo	17x3x15;NA	<b>\$299</b>

# TUNERS AND RECEIVERS

MANUFACTURER	MODEL NO.	MTS		MPX JACK	RADIO	NO. TV CHANNELS		NO. VIDEO INPUTS		NO. VIDEO OUTPUTS		NO. AUDIO INPUTS		NO. AUDIO OUTPUTS		AMPLIFIER (Watts per channel)	SIMULATED STEREO	DOLBY SURROUND	OTHER	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
<b>JANEIL</b>	T-101	No	Yes	No	105	1	1	No	1	1	—	No	No	No	No	No	No	No	Cable-ready, wireless remote	4x9x8;NA	<b>\$125</b>
<b>KLOSS</b>	T-2	No	Yes	No	140	3	3	No	NA	2	—	No	No	No	No	No	No	No	Infrared remote	NA	<b>\$250</b>
<b>LUXMAN</b>	T-107	Yes	No	No	139	3	2	Yes	3	2	—	No	No	No	No	No	No	No	Video amplification, cable-ready, baseband inputs, RF outputs	4x18x13;10%	<b>\$750</b>
<b>PANASONIC</b>	TU-1014	Yes	No	No	125	2	2	Yes	3	2	—	No	No	No	No	No	No	No	Unified remote	3x17x15;NA	<b>\$599</b>
<b>PIONEER</b>	TX-V1160	Yes	No	Yes	85	—	1	Yes	—	1	—	No	No	No	No	No	No	No	Wireless remote	2x17x13;11½	<b>\$330</b>
<b>PROTON</b>	601T	Yes	No	No	139	3	3	Yes	3	3	—	No	No	No	No	No	No	No	Wireless remote, 2 RF outputs, 3 RF inputs	3x16x12;16	<b>\$450</b>
<b>QUASAR</b>	CJ8494	Yes	Yes	Yes	139	2	2	Yes	3	1	2	Yes	No	No	No	No	No	No	NA	4x17x13;18%	<b>NA</b>
<b>RADIO SHACK</b>	TV-100	Yes	No	No	82	—	—	Yes	—	1	1	2½	No	No	No	No	No	No	Variable tuning	3x12x8;NA	<b>\$140</b>
<b>TEKNIKA</b>	6510	No	Yes	No	140	—	1	No	—	1	—	No	No	No	No	No	No	No	NA	2x13x7;5	<b>NA</b>





## SOMETIMES THE MAN WHO HAS EVERYTHING HAS A FEW THINGS TOO MANY.

There's one problem with having all those components in your system. All those remotes in your way. And trying to find the right one when you need it can really test your self-control.

That's why General Electric® created the Control Central® remote. One infrared remote that does the work of three. Even if they're not GE's.

See, we're not afraid to turn off a few competitors. Or turn them on. So Control Central can power a Pioneer® audio system, fast forward a Fisher® VCR,

even supervise a Sony® Trinitron® TV. Simply place it head to head with almost any infrared remote, press the matching buttons, and it learns the operating codes in minutes, putting your entire system in the palm of your hand.

And if your system changes, Control Central will change right with it, reprogramming for any new addition.

For those with more components, we present the Control Central with more functions—model RRC600.

It's time to show your components who's in control. With the GE Control Central remote.

For the name of your nearest dealer, call The GE Answer Center® at 800-626-2000.

**We bring good things to life.**



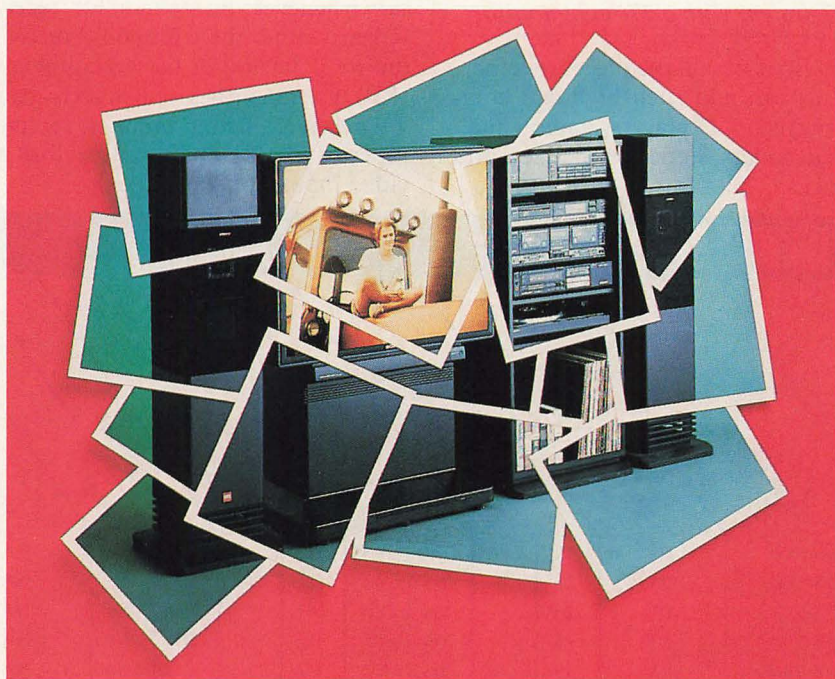
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# AUDIO/VIDEO SYSTEMS



**ONE-BRAND, INTEGRATED  
SYSTEMS FOR EVERY BUDGET**

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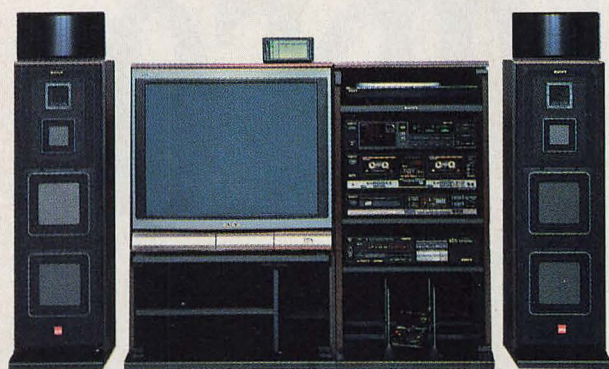
**A**dmit it: You want it *all*. And that's precisely what you get when you bring an integrated one brand audio/video system into your home. Well—sort of.

Why the hedge? To answer that question, let's look at what an A/V system

*is*—then we'll explore what an A/V system is *not*.

Most A/V systems contain at the very least a monitor/receiver, VCR, audio-cassette deck, turntable, speakers, AM/FM tuner, amplifier, cabinet and some kind of central control unit—usually in





Sony's ACCESS-202 system with a 27-inch monitor.

the form of a receiver—that ties all the pieces together.

Full-featured systems can add such high-end components as laser disc players, CD players, audio equalizers, surround-sound decoders, stereo synthesizers and unified remote controls.

The beauty of A/V systems is that after you've spent \$1,000 to \$10,000 you not only have all you need to turn your living room into a home theater, but also you *know* that all the components will work together. You don't have to spend a lot of time mixing and matching electronics, or tracking down a piece of furniture to hold them—a single manufacturer does it all for you.

What some consumers perceive as a convenience, however, others see as a compromise. For those others, the only way to assemble a perfect system is to do it themselves (see sidebar). Why, they question, should I trust *one* company to put my system together? How does it know my unique needs? For those willing to expend the time and energy involved, those questions are legitimate ones. But for most people, the integrated one-brand A/V system can be an exponential step up into a new dimension of home entertainment.

To help you make that step, we've assembled the following chart, and the accompanying explanation of relevant terminology.

**Monitor/Receiver:** Most people would recognize this component as a television set. (If you prefer, read *television* whenever you see monitor/receiver.) It consists of a screen—either the common direct-view (DV) tube type (up to 35 inches) or the generally larger rear-projection (RP) type (36 inches and larger)—coupled with a built-in TV receiver. Better monitor/receivers usually provide superior picture quality, as well as a number of audio/video inputs and outputs.

## A/V SYSTEMS

MANUFACTURER	MODEL NO.	MONITOR/RECEIVER	SCREEN SIZE (inches)	MONITOR WITH SEPARATE TUNER	MTS	CABLE READY	CHANNELS	PRESETS	VCR FORMAT	HI-FI	VCR MODEL NO.	SEPARATE AM/FM TUNER	DIGITAL TUNING
FISHER	AVS-5700	DV	19	—	Yes	Yes	112	—	VHS	No	NA	Yes	Yes
FISHER	AVS-5720	DV	26	—	Yes	Yes	181	—	VHS	No	NA	Yes	Yes
FISHER	AVS-5738	DV	26	—	Yes	Yes	181	—	VHS	No	NA	Yes	Yes
FISHER	AVS-5785	DV	26	—	Yes	Yes	181	—	VHS	No	NA	Yes	Yes
FISHER	AVS-6709	DV	19	—	Yes	Yes	112	—	VHS	No	NA	Yes	Yes
FISHER	AVS-6735	DV	26	—	Yes	Yes	181	—	VHS	No	NA	Yes	Yes
FISHER	AVS-6760	DV	26	—	Yes	Yes	181	—	VHS	No	NA	Yes	Yes
FISHER	AVS-6780	DV	27	—	Yes	Yes	181	—	VHS	No	NA	Yes	Yes
FISHER	MARK-20	DV	27	—	Yes	Yes	181	—	VHS	Yes	FVH990	Yes	Yes
FISHER	MARK-30	RP	40	—	Yes	Yes	181	—	VHS	Yes	FVH990	Yes	Yes
GE	11-5210	DV	20	—	Yes	Yes	155	—	NA	NA	NA	No	Yes
GE	11-5220	DV	25	—	Yes	Yes	155	—	NA	NA	NA	No	Yes
GE	11-5310	DV	20	—	Yes	Yes	155	—	VHS	Yes	9-7320	Yes	Yes
GE	11-5311	DV	27	—	Yes	Yes	155	—	VHS	Yes	9-7320	Yes	Yes
HITACHI	TVH2712	DV	22	—	Yes	Yes	125	—	VHS	Yes	VT1720A	Yes	Yes
HITACHI	TVH2750	DV	22	—	Yes	Yes	125	—	VHS	Yes	VT1720A	No	Yes
HITACHI	TVH6712	DV	26	—	Yes	Yes	125	—	VHS	Yes	VT1720A	Yes	Yes
HITACHI	TVH6750	DV	26	—	Yes	Yes	125	—	VHS	Yes	VT1720A	No	Yes
JVC	AV-9600	DV	25	—	Yes	Yes	142	—	VHS	Yes	HRD370U	Yes	Yes
MARANTZ	AV-60	DV	25	—	Yes	Yes	105	16	VHS	No	VR250	No	Yes
MARANTZ	AVX-165CD	DV	25	—	Yes	Yes	105	16	VHS	Yes	VR460	No	Yes
MARANTZ	AVSS-212CD	DV	26	—	Yes	Yes	110	20	VHS	Yes	VR465	No	Yes
NEC	ES2600	DV	26	—	Yes	Yes	142	—	VHS	Yes	N955U	Yes	Yes
PANASONIC	SC-AVS1	DV	26	—	Yes	Yes	155	16	VHS	Yes	PV-1566	No	Yes



**Separate TV Tuner:** A device that picks up a television signal and feeds the video portion to a video monitor, and the audio portion to an amplifier.

**MTS (multichannel television sound):** MTS decoders allow tuners to tune in the stereo audio track carried on TV shows broadcast in stereo. Beware: It's the *decoder* that does the work. MTS-ready or MTS-capable components don't have built-in decoders. To receive MTS on such components, you must buy a separate decoder at a cost of \$100 or more.

**Channels:** This figure refers to the number of VHF, UHF and cable channels a monitor is capable of tuning in.

**Presets:** The number of TV channels you can program a TV or VCR to remember, so that you can tune in without additional adjustment. This is especially useful when the stations you regularly view are far apart on the dial.

**VCR Format:** Your options include VHS, VHS with HQ, 8mm, Beta and Super Beta. See VCR story, page 31, for further clarification.

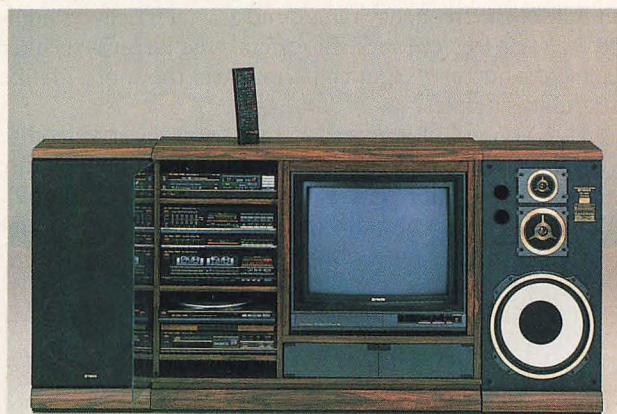
**Hi-Fi:** Available on VHS and Beta decks, this refers to sound that can approach that of CD players. See VCR story, page 31, for further clarification.

**Separate AM/FM Tuner:** A feature that allows you to tune in AM and FM radio broadcast signals. Unlike a receiver, an AM/FM tuner provides no amplification.

**Digital Tuning:** Crystals, pretuned to each frequency on the dial (93.9, 94.1, 94.3, etc.), eliminate the manually adjusted tuner. A digital readout replaces the old dial with moving indicator.

**Separate Audio Amplifier:** A feature whose sole purpose is to provide power (generally measured in watts per channel) to an A/V system. In simple terms, the greater the number of watts per channel, the higher the undistorted volume available.

**Audiocassette Deck:** Options include single-well and double-well machines. The former accepts only one cassette at a time; the latter accepts two and has the ability to dub (copy) from one cassette to another, or play two cassettes in sequence.



*The lower-priced AVS-6709 system from Fisher.*

	SEPARATE AUDIO AMPLIFIER	AMP POWER (Watts per channel)	AUDIOCASSETTE DECK	TURNTABLE DRIVE SYSTEM	LINEAR TRACKING	SPEAKER DIMENSIONS (HxWxD, in nearest inch)	WOOFER DIAMETER	MIDRANGE DIAMETER	TWEETER DIAMETER	COMPONENTS FINISH	LV PLAYER	CD PLAYER	LV/CD PLAYER	AUDIO EQUALIZER	STEREO SYNTHESIZER	DOLBY SURROUND	UNITED REMOTE	ON SCREEN PROGRAM	COMPONENTS SOLD SEPARATELY	PRICE
Yes	50	Double	Belt	No	12x34x13	10	4	3	Black	No	No	No	Yes	No	NA	No	No	NA		\$1,200
Yes	100	Double	Belt	No	18x36x13	12	4	3	Black	No	Yes	No	Yes	No	NA	No	Yes	NA		\$1,800
Yes	120	Double	Belt	No	18x39x15	15	4	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA		\$2,100
Yes	150	Double	Belt	Yes	18x36x13	15	5	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA		\$3,800
Yes	20	Double	Belt	No	12x34x13	10	4	3	Black	No	Yes	No	Yes	No	NA	No	No	NA		\$1,400
Yes	120	Double	Belt	No	18x39x15	15	4	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA		\$2,400
Yes	130	Double	Belt	No	18x39x15	15	4	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA		\$3,000
Yes	150	Double	Belt	Yes	18x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA		\$4,000
Yes	150	Double	Belt	Yes	17x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	No	Yes	NA		\$5,500
Yes	150	Double	Belt	Yes	17x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	No	Yes	NA		\$6,500
No	30	Double	Belt	No	30x12x9	8	NA	NA	Black	No	No	No	Yes	No	No	No	No	Yes		\$1,000
No	30	Double	Belt	No	30x12x9	8	NA	NA	Black	No	No	No	Yes	No	No	No	No	Yes		\$1,150
Yes	110	Double	Belt	No	32x15x9	12	NA	NA	Black	No	No	No	Yes	No	No	No	Yes	Yes		\$2,300
Yes	110	Double	Belt	No	32x15x9	12	NA	NA	Black	No	No	No	Yes	No	No	No	Yes	Yes		\$2,800
Yes	120	Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	No	No	Yes	No	Yes		\$4,250
No	50	Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	Yes	Yes	Yes	No	Yes		\$4,000
Yes	120	Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	No	No	Yes	No	Yes		\$4,500
No	50	Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	Yes	Yes	Yes	No	Yes		\$4,250
Yes	120	Double	Direct	No	39x15x13	12	5	2 1/2	Black	No	Yes	No	Yes	Yes	No	Yes	No	Yes		\$4,000
No	60	Double	Belt	No	33x13x11	10	4	3	Black	No	No	No	Yes	No	No	No	No	Yes		\$2,500
No	165	Double	Belt	No	33x17x16	12	5	1	Black	No	Yes	No	Yes	No	No	No	No	Yes		\$3,500
No	110	Double	Belt	No	63x17x17	12	4	1	Black	No	Yes	No	Yes	Yes	Yes	No	No	Yes		\$3,800
Yes	120	Double	—	—	42x14x16	12	5	1	Black	No	Yes	No	No	Yes	Yes	Yes	Yes	Yes		\$3,999
No	50	Single	Belt	No	44x14x18	10	2 1/4	NA	Black	No	No	No	Yes	No	No	Yes	No	Yes		\$2,699



**Turntable Drive System:** Options include the popular belt-driven system and the generally more accurate direct-drive system.

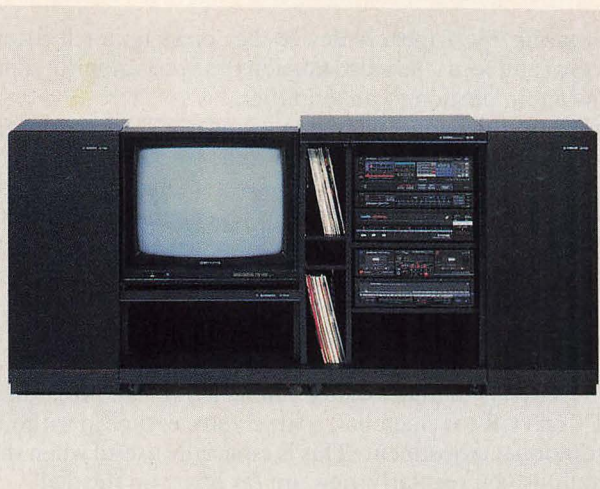
**Linear Tracking:** On these turntables, the tonearm progresses across the record at a constant angle—its back end tracking evenly with the front (needle) end. Some audiophiles prefer this to tonearms that pivot from a fulcrum at the right rear-end of the turntable.

**Woofer, Midrange, Tweeter Diameter:** Speakers often include multiple elements. A woofer reproduces low-register, or bass, tones; a midrange provides sounds in the middle of the frequency range; and a tweeter delivers high-register, or treble, tones. In general, the larger a speaker element and the weightier its magnet, the more lifelike sound it generates.

**LV, CD, LV/CD Player:** LV refers to a laser videodisc player—a video playback device with exceptional picture and sound qualities (see Laser Disc Player story, page 69). CD refers to a compact disc player—a digital audio



NEC's ES2600 setup includes surround sound.



The Pioneer Foresight 70 A/V system.

playback device. LV/CD refers to a machine that combines the two.

**Audio Equalizer:** A feature that lets you tailor a system's sound by controlling the relative volume of individual frequency ranges.

**Stereo Synthesizer:** Circuitry that processes a monaural (single-channel audio) signal to create the illusion of stereo (dual-channel audio).

**Dolby Surround:** Circuitry, usually built into an A/V receiver, that decodes a special audio track (found on many videocassettes) to create a theaterlike surround-sound effect. Extra speakers and amplification are needed to take full advantage of this option.

**Unified Remote:** A single handheld unit that allows you to control all the major components of an A/V system. □

## A/V SYSTEMS

MANUFACTURER	MODEL NO.	MONITOR/RECEIVER	SCREEN SIZE (Inches)	MONITOR WITH SEPARATE TUNER	MTS	CABLE READY	CHANNELS	PRESETS	VCR FORMAT	HI-FI	VCR MODEL NO.	SEPARATE AM/FM TUNER	DIGITAL TUNING
PIONEER	Foresight 70	DV	26	—	Yes	Yes	139	—	*	Yes	—	Yes	Yes
PIONEER	Proj. Foresight	RP	40	—	Yes	Yes	139	—	*	Yes	—	Yes	Yes
RCA	Digital Command	**	20-45	—	Yes	Yes	139	—	VHS	Some	†	Yes	Yes
RCA	Dimensia	DV or RP	26 or 40	—	Yes	Yes	139	—	VHS	Yes	MVR975 or VKT700	Yes	Yes
SANYO	AV200	DV	20	—	Yes	Yes	140	—	—	—	—	Yes	Yes
SANYO	AV250	DV	20	—	Yes	Yes	140	—	—	—	—	Yes	Yes
SANYO	AV280	DV	25	—	Yes	Yes	112	—	—	—	—	Yes	Yes
SANYO	AV300	DV	25	—	Yes	Yes	112	—	—	—	—	Yes	Yes
SANYO	AV400	DV	25	—	Yes	Yes	112	—	VHS	No	VHR1550	Yes	Yes
SANYO	AV500	DV	25	—	Yes	Yes	112	—	VHS	Yes	VHR1900	Yes	Yes
SANYO	AV600	DV	25	—	Yes	Yes	112	—	VHS	Yes	VHR1900	Yes	Yes
SANYO	AV700	RP	40	—	Yes	Yes	140	—	VHS	Yes	VHR1900	Yes	Yes
SANYO	AV800	DV	35	—	Yes	Yes	181	—	VHS	Yes	VHR1900	Yes	Yes
SONY	ACCESS-202	DV	27	—	Yes	Yes	181	—	—	—	—	No	Yes
SONY	ACCESS-401	DV	36	—	Yes	Yes	181	—	—	—	—	No	Yes
TECHNICS	AV-200	Yes	26	—	Yes	Yes	155	16	VHS	Yes	PV1567T	Yes	Yes
TECHNICS	AV-300	Yes	26	—	Yes	Yes	155	16	VHS	Yes	PV1567T	Yes	Yes
YAMAHA	AV-2	DV	26	—	Yes	Yes	139	—	VHS	Yes	—	Yes	Yes

\*VHS HQ or optional 8mm. \*\*Compatible with 60+ RCA monitor/receivers. †Compatible with 30+ RCA VCRs.



## FOR DO-IT-YOURSELFS ONLY: ONE-OF-A-KIND CUSTOM A/V SYSTEMS

If you find the notion of an integrated audio/video system appealing—but you'd rather do the integrating yourself—perhaps the best route is to craft a dream system of your own design. Although this task is sure to be more labor-intensive than buying a one-brand outfit, the resulting system will be tailored to your specific audio and video needs.

We suggest you begin with an A/V receiver—the heart of most systems. Your two major concerns will be power—the amount of audio amplification the model provides—and input/output capacity. If the system you envision will include such audio components as audiocassette players, a CD player and a turntable, as well as the full gamut of video components and sources (such as a VCR or two, monitor/receiver, laser disc player, cable signal and satellite receiver), you'll want a receiver that can accommodate them all.

After selecting an A/V receiver, the real work begins. On the video side, you'll be looking for a monitor/receiver (probably 25 inches or larger, with MTS and perhaps digital circuitry), a VCR (most likely one with Hi-Fi, MTS and more), a *second* VCR (for editing and dubbing) and a laser disc player (with or without a built-in CD player).

As for audio, your options are equally broad. No self-respecting A/V system is without a dual-well audiocassette deck (for easy copying and lengthy listening). You'll also want to choose between a belt- or direct-driven turntable, with or without linear tracking. Speakers are to sound what a monitor/receiver is to sight, so be sure to select a pair that fits the audio of your video—as well as your living room.

Which brings us to the next big question: Where does all this nifty new high-tech stuff go?

A staggering variety of cabinets (or, home entertainment centers, if you will) are now available, ranging in size from

compact to colossal, in style from old-fashioned to newfangled and in price from the low hundreds to the high thousands. Choose yours with an eye toward expansion—you may want to add other components in the future, so make sure there's a space for them.

Cabinetry isn't all it takes to tie your homegrown A/V system together, however. To really do the job right, you'll need a unified wireless remote control, with which to turn off, turn on and otherwise boss around your gear.

To understand the need for a single, all-powerful remote, think of the coffee-table clutter that would result from having a separate controller for each of seven or eight components!

GE, Sylvania and Magnavox all sell unified remote-control units. GE's, dubbed the Control Central, is a machine that learns the functions of *other* remote controls. It can be programmed to operate a TV, VCR, cable box and an auxiliary component—that second VCR we mentioned earlier, for instance. Programming is a simple proposition, but it takes time: The Control Central is placed head-to-head with another remote, and while the Control Central is in the learn mode, corresponding function buttons are pressed on both devices. The result: a single controller that knows how to "talk" to all your components.

The Sylvania and Magnavox controllers operate on a different principle. According to the makers, they automatically understand the remote language of 29 VCRs, and work on any of their own remote-operated gear.

There's no disputing that assembling your own perfect system is a complex and time-consuming affair. But for those who know exactly what they want—and who are willing to spend the necessary time and energy putting all the pieces together—the results are well worth the effort. □

	SEPARATE AUDIO AMPLIFIER	AMP POWER (Watts per channel)	AUDIOCASSETTE DECK	TURNTABLE DRIVE SYSTEM	LINEAR TRACKING	SPEAKER DIMENSIONS (HxWxD, to nearest inch)	WOOFER DIAMETER	MIDRANGE DIAMETER	TWEETER DIAMETER	COMPONENTS FINISH	TV PLAYER	CD PLAYER	LV/CD PLAYER	AUDIO EQUALIZER	STEREO SYNTHESIZER	DOLBY SURROUND	UNIFIED REMOTE	ON SCREEN PROGRAM	COMPONENTS SOLD SEPARATELY	PRICE
Yes	50	Double	Belt	Yes	15x37x14	12	NA	—	Black	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	<b>\$4,500</b>
Yes	50	Double	Belt	Yes	15x47x17	12	NA	—	Black	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	<b>\$7,300</b>
Yes	50	Single	Direct	Yes	25x14x13	8	4	1	Black	No	Yes	No	Yes	No	No	Yes	Some	Yes	Yes	<b>NA</b>
Yes	50-100	Single	Direct	Yes	25x14x13	11	4	1	Black	No	Yes	No	Yes	No	No	Yes	Yes	Yes	Yes	<b>NA</b>
Yes	120	Double	Belt	No	27x15x11	12	5	3	Black	No	No	No	Yes	No	No	No	No	Yes	Yes	<b>\$1,300</b>
Yes	50	Double	Belt	No	26x14x9	10	5	3	Black	No	No	No	Yes	No	No	No	No	Yes	Yes	<b>\$1,300</b>
Yes	50	Double	Belt	No	29x19x10	12	5	3	Black	No	No	No	Yes	No	No	No	No	Yes	Yes	<b>\$1,700</b>
Yes	120	Double	Belt	No	29x19x10	12	5	3	Black	No	No	No	Yes	No	No	No	No	Yes	Yes	<b>\$1,700</b>
Yes	120	Double	Belt	No	37x16x13	12	5	3	Black	No	No	No	Yes	No	No	Yes	No	Yes	Yes	<b>\$2,200</b>
Yes	100	Double	Belt	No	43x16x21	12	5	3	Black	No	No	No	Yes	No	No	Yes	No	Yes	Yes	<b>\$2,700</b>
Yes	100	Double	Belt	No	37x19x20	12	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	No	Yes	Yes	<b>\$3,200</b>
Yes	100	Double	Belt	Yes	47x17x14	12	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	No	Yes	Yes	<b>\$5,200</b>
Yes	100	Double	Belt	Yes	47x25x24	12	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	No	Yes	Yes	<b>\$6,200</b>
No	100	—	—	—	—	—	—	—	Black	No	No	No	No	No	Yes	Yes	Yes	Some	Yes	<b>\$2,300</b>
No	100	—	—	—	—	—	—	—	Black	No	No	No	No	No	Yes	Yes	Yes	Some	Yes	<b>\$3,800</b>
Yes	110	Double	Belt	Yes	31x16x12	12	4 1/4	2 1/2	Black	No	Yes	No	No	No	No	Yes	No	No	No	<b>\$3,000</b>
Yes	110	Double	Belt	Yes	44x15x21	12	4 1/4	2 1/2	Black	No	Yes	No	No	No	Yes	Yes	No	No	No	<b>\$3,500</b>
No	140	Double	Belt	No	38x16x11	12	5	1	Oak	—	Yes	—	No	Yes	No	No	No	Yes	Yes	<b>\$2,995</b>



# The Laser News

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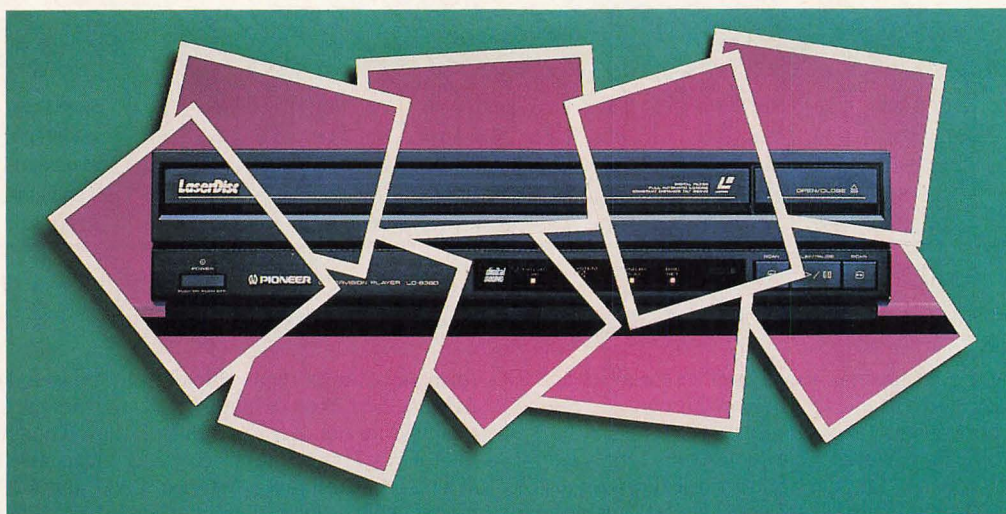
**LaserDisc™**





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# LASER DISC PLAYERS



SPINNING THE BEST OF BOTH WORLDS—  
SIGHT AND SOUND

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**I**magine a video playback device with picture quality that leaves the best VCRs in the dust, and sound equal to that of CD players. What you're imagining exists: the laser disc player.

With such great pluses, you'd further imagine that these machines are selling like hotcakes—particularly considering their reasonable prices (as low as \$500) and the low price of software (most discs cost between \$12.95 and \$49.95, with the

average feature around \$29.95).

But considerable minuses burden laser disc players—or at least that's the way some consumers perceive the situation. The primary drawback is that while laser disc players can *play* wonderfully, they can't record—no time-shifting or dubbing with one of these. Another drawback is that, despite the thousands of titles now available for sale or rent in the laser disc format, such software simply



isn't as easy to find as more common videocassettes are.

Is a laser disc player for you? Our advice is to eyeball a working machine—playing through a monitor and sound system that closely approximates your home system—and decide if the advantages of superb sight and sound balance the lack of recording ability and limited access to software.

But first, scan the charts and explanation of terms.

**Top Scan Speed:** The highest speed at which a laser disc can be simultaneously fast-forwarded and viewed.

**Fast-Forward/Fast-Reverse Access:** The ability to view a disc at higher speeds than normal, in forward or reverse.

**Access Speed:** The speed (expressed in number of times normal) at which a disc can be viewed in the fast-forward or fast-reverse access modes.

**Random Access:** Using this feature, you can specify and

access an exact location on a disc's program material.

**Slow-Motion:** A laser disc player's ability to display program material clearly at slower speeds than normal.

**Freeze-Frame:** A laser disc player's ability to display clearly a single frame of program material.

**CX Noise Reduction:** Noise-reduction circuitry for discs with analog soundtracks.

**On-Screen Readout:** A feature that can display on a TV screen such information as location on a disc, time left on a disc and disc speed.

**Computer RS-232 Interface:** A connection that allows you to control the operation of the laser disc player through a personal computer.

**Digital:** Models with this option can play back discs that feature digitally recorded audio. □

## LASER DISC PLAYERS

MANUFACTURER	MODEL NO.	TOP SCAN SPEED (No. x normal)	FAST-FORWARD ACCESS	FAST-REVERSE ACCESS	ACCESS SPEED (No. x normal)	RANDOM ACCESS	SLOW-MOTION (No. x normal)	SLOW-MOTION SPEED(S)	FREEZE-FRAME	BUILT-IN CD PLAYER	DIGITAL	CX NOISE REDUCTION	ON-SCREEN READ-OUT	COMPUTER RS-232 INTERFACE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
PIONEER	CLD-909	30	Yes	Yes	3	Yes	Yes	1/10-1	Yes	Yes	Yes	Yes	No	No	5x16x17;25	\$900
PIONEER	LD-838D	30	Yes	Yes	3	Yes	Yes	1/10-1	Yes	No	Yes	Yes	No	No	4x17x16;19	\$550
TEAC	LV-5000	30	Yes	Yes	3	Yes	Yes	1/10-1	Yes	No	Yes	Yes	No	No	7x17x18;34 1/2	\$1,200
YAMAHA	LV-X1	60	Yes	Yes	<5	Yes	Yes	1/10-1	Yes	No	No	Yes	No	No	5x17x16;NA	\$599
YAMAHA	LV-X1D	60	Yes	Yes	<5	Yes	Yes	1/10-1	Yes	No	Yes	Yes	No	No	5x17x16;NA	\$799

## SHEDDING LIGHT ON LASERS

Listen in on a conversation about laser disc players and you're almost certain to hear a variation on this phrase: "Sure they're great, but you can't record on them."

After absorbing those words, many consumers simply stop listening. That's too bad. Because while it's true that laser disc players are "read-only" devices—that is, they're capable of playing back but not recording video signals—it's not always relevant to home-video enjoyment.

For instance, if your video needs don't include a lot of recording off the air, or if you already own a VCR and would like to augment it with a machine that provides superior audio and video quality, a laser disc player makes sense.

But some big questions remain. We answer them here.

**How much software is there?** There are currently 3,000 or so titles available in the laser disc format, compared to roughly 10,000 titles available on VHS cassette.

**Where do I find all these titles?** Almost every video rental store has at least some discs. Some outlets are better stocked than others, and not all rent discs, so it's a good idea to conduct a little local research before purchasing a player.

**How much do they cost?** Price points for laser disc software are, in general, significantly lower than those for their tape counterparts. The recently released *My Beautiful Laundrette* videocassette carries a retail tag of \$79.95; on disc, it's \$29.95. *Running Scared*, *Half Moon Street* and *Saving Grace* all retail for \$79.95 on cassette compared with \$34.95 on disc.

**How do laser disc players work?** Laser discs are covered with millions of microscopic indentations. These indentations, or pits, are the audio and video of a program—in code. To read that code, a player's laser pickup shines light on the rotating disc, interprets the reflections, and converts the interpreted in-

formation into extremely high-resolution sound and pictures. Because the pickup never physically touches the disc, playback quality does not degrade with each play. The same cannot be said of vinyl phonograph records or videocassettes.

**What's the difference between CAV and CLV?** Both are modes in which laser discs are recorded. CAV (constant angular velocity) recordings allow you to specify and view particular frame numbers, and let you create other special effects. However, CAV discs can only accommodate 30 minutes of programming per side. CLV (constant linear velocity) discs, while less capable of special effects, can hold up to an hour's programming on each side of the platter.

**What does "interactive" mean?** Interactivity—a capability that's still a long way from being fully exploited—offers you the opportunity to actively participate in the viewing of a program.

For instance, the recently released laser disc version of Orson Welles' *The Magnificent Ambersons* contains quite a bit more than a movie. Viewers can use their disc players' multiple soundtrack, random access and freeze-frame capabilities to great benefit here. The movie portion of the disc contains an alternative soundtrack, consisting of an analytical essay. This is followed by some 12 chapters of collateral material; two video clips of Welles discussing the movie; the text of Welles' original ending, as well as the text of several scenes cut from the movie; several excerpts from the 1925 silent version of *The Magnificent Ambersons*, titled *Pampered Youth*; and the complete original 1939 Mercury Theater radio version of *Ambersons*, which Welles starred in and wrote.

Viewers can easily (and nearly instantaneously) bounce back and forth among these elements, potentially enhancing the video-watching experience. □



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# SELF-POWERED SPEAKERS



**A SPATE OF SOUND OPTIONS,  
FROM SMALL TO SIZABLE**

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**N**ot too many years ago, it didn't really matter that the cheap two-inch speaker built into your TV set had all the fidelity of, well, a cheap two-inch speaker. What was there to listen to?

But now, no matter how sophisticated the rest of your home entertainment gear is, without a good pair (or more) of

speakers, you're missing a lot of sound. The audio of today's video—powered by such innovations as Hi-Fi VCRs, surround processors and MTS broadcasts—merits speakers that can *deliver*.

Those who own a full-blown sound system with video inputs can simply connect their TVs and VCRs to that system. But for those who don't, self-powered





*Bose Video RoomMates: adding sound to sight.*

speakers are the ticket to lifelike audio for your video.

Self-powered speakers (called active speakers by some) feature built-in amplifiers, which allow them to operate from the direct output jacks of just about any video component. The best of these use shielded construction to eliminate magnetic interference.

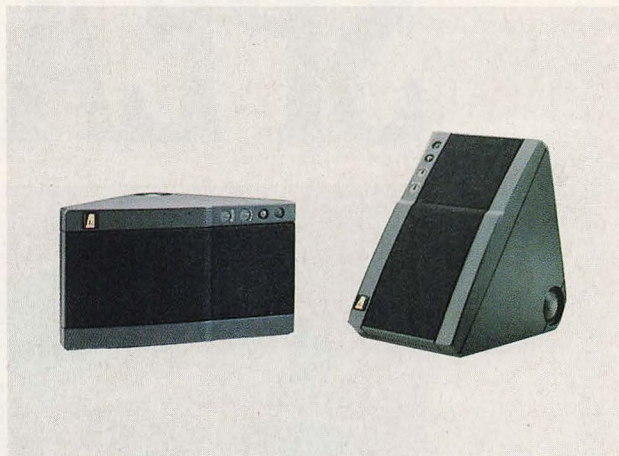
With speakers, one should shop with ears and not eyes. Small, efficient speakers with heavier magnets often outperform larger ones with handsome enclosures. Some, like the Meridian models, use multiple amplifiers and complex frequency-flattening circuitry for rich, room-filling sound. Combined with a Hi-Fi VCR and MTS-equipped monitor/receiver, self-powered speakers are capable of generating sounds rivaling those of the best high-end A/V systems.

If you like the sound of all this speaker business, check

the specification charts and explanation of terms.

**Woofers, Midrange, Tweeter Diameter:** Speakers often include multiple elements. A woofer reproduces low-register, or bass, tones; a midrange provides sounds in the middle of the frequency range; and a tweeter delivers high-register, or treble, tones. In general, the larger a speaker element, the more lifelike the sound it generates. Most speakers include at least a woofer and a tweeter; others add a midrange element. The former are referred to as "two-way" speakers, while the latter are known as "three-way." A speaker featuring three elements isn't necessarily better than one with only two, however. Again, let your ears do the shopping.

**Power:** Measured in watts per channel, this figure is an indication of a self-powered speaker's ability to amplify sound. In very general terms, the higher the number, the greater the speaker's ability to deliver volume. □



*AR Powered Partners: 20 watts per channel.*

## SELF-POWERED SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (inches)	MIDRANGE DIAMETER (inches)	TWEETER DIAMETER (inches)	POWER (Watts per channel)	IMPEDANCE (Ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE PER PAIR
<b>ACOUSTIC RESEARCH</b>	Powered Partners	4	—	1	20	NA	6x11x8	<b>\$340</b>
<b>AMBICO</b>	V-0690	4	—	2	16	8	20x5x10	<b>\$170</b>
<b>BOSE</b>	RoomMate	4½	—	—	NA	NA	6x9x5	<b>\$229</b>
<b>BOSE</b>	Video RoomMate	4½	—	—	NA	NA	6x9x5	<b>\$279</b>
<b>FISHER</b>	STA-226	8	—	3	30	8	19x11x11	<b>\$400</b>
<b>FISHER</b>	STA-341	8	4	3	30	8	23x10x11	<b>\$400</b>
<b>FISHER</b>	STA-361	8	4	3	30	8	24x10x11	<b>\$400</b>
<b>FISHER</b>	STA-381	8	4	3	30	8	26x10x11	<b>\$400</b>
<b>INFINITY</b>	VRS-2	8	—	1	25	NA	18-25x11x12*	<b>\$499</b>
<b>MERIDIAN</b>	M30	5	—	1½	70 + 70**	NA	15x7x12	<b>\$1,500</b>
<b>MERIDIAN</b>	M20	2x4¾	—	4¾	70 + 35**	NA	15x7x20	<b>\$2,000</b>
<b>MERIDIAN</b>	M100	4x4¾	2x4¾	1x1½	140 + 70 + 70**	NA	41x17x19	<b>\$5,500</b>
<b>NAD</b>	8100	5	—	¾	40	NA	19x7x10	<b>\$248</b>
<b>PROTON</b>	312	4½	—	1¾	25	8	18x7x11	<b>\$300</b>
<b>PROTON</b>	313	4½	—	1¾	25	8	23x7x11	<b>\$300</b>
<b>PROTON</b>	AL-300	12	3½	1	100	4	36x16x14	<b>NA</b>
<b>SPECO</b>	BAS-3	4	2	1	25	8	8x5x5	<b>\$179</b>
<b>SPECO</b>	WAS-3	4	2	1	25	8	8x5x5	<b>\$179</b>
<b>YAMAHA</b>	NS-W2	10	—	—	45	6	14x18x12	<b>\$249</b>

\*Adjustable height. \*\*Separate amplifiers power each speaker element.



# IMPORTANT NOTICE TO PEOPLE WHO RENT VIDEO MOVIES



Some Video rentals can transfer dirt and contaminants from one VCR to another! Dirty VCR heads can cause fuzzy pictures and muffled sound. A dirty tape drive can cause your VCR to "eat" videotapes and damage your machine.

Only the Allsop VCR Cleaning System cleans the VCR heads and drive system!

The Allsop VCR Cleaning System is made in the U.S.A.

It is safe and easy to use, and will not affect any VCR warranty.

For complete information on VCR cleaning  
call Allsop Consumer Assistance: 1-800-426-4303

ALLSOP, INC., P.O. Box 23, Bellingham, WA 98227 U.S.A. (206) 734-9090.





# FIVE STAR COLLECTION™ III



Imagine winning an all-expense paid vacation to Tahiti...or Hawaii...or even Casablanca, Morocco! Well, if you're the Grand Prize Winner in the Sweepstakes of the Stars, you'd be able to take a trip to one of your favorite movie locations from the Five Star Collection III.

There are 60 fantastic movies and locations to choose from in a collection that features 46 Academy Award nominees and winners—at only \$29.98 each.\*

The fabulous 1st Prize promises the star treatment with an all-expense paid trip to Hollywood. A complete Five Star Collection III Video Library is the 2nd Prize and the 3rd Prize is a Five Star Collection III Mini-Library. In total—over 150 prizes will be awarded!

Only the Five Star Collection III Sweepstakes of the Stars can promise you the world. So pick up an entry form and complete rules at your video store today!



Hawaii (Honolulu, Hawaii)



My Fair Lady (London, England)



Casablanca (Casablanca, Morocco)



South Pacific (Cook's Cove, Tahiti)



Sound of Music (Salzburg, Austria)



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\*Suggested Retail Price



# VIDEO REVIEW'S CRITICS' CHOICE AWARDS



**WE PRESENT THE '87 ViRAS  
FOR THE BEST PROGRAMS  
OF THE YEAR**

**H**ome-video programs hit a new record during this past year—with some months seeing up to 400 titles released. Which ones were the best? *VR*'s editors and critics have re-examined the cassettes and discs reviewed over the past year and voted to deter-

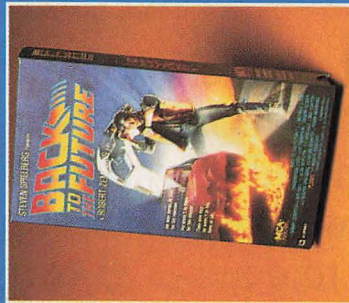
mine the Best Programs in 23 categories. The winners will be presented with the ViRA statuette—a symbol

of quality in home video since 1981—at a special ceremony in New York (which *VR* will report on in our June issue). Congratulations to the winners!



# THE WINNERS!

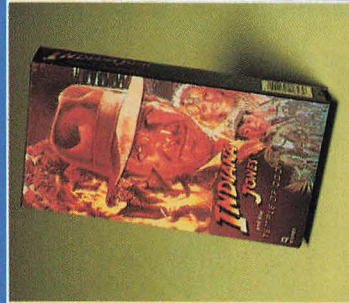
## VIDEO REVIEW'S PROGRAMS OF THE YEAR



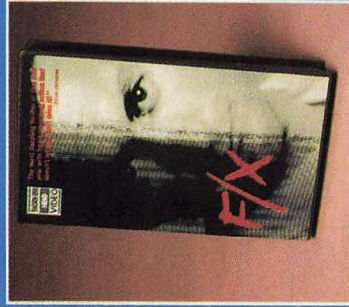
**BEST MOVIE**  
Back to the Future  
(MCA)



**BEST COMEDY MOVIE**  
Down and Out in Beverly Hills  
(Touchstone)



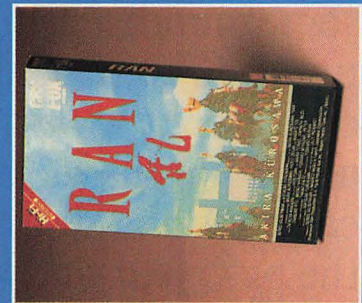
**BEST ADVENTURE MOVIE**  
Indiana Jones and the Temple  
of Doom (Paramount)



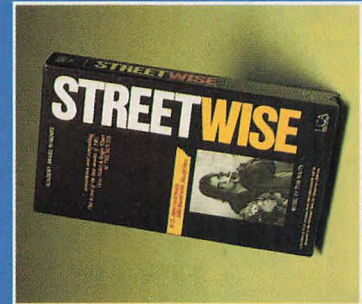
**BEST ACTION MOVIE**  
F/X  
(HBO/Cannon)



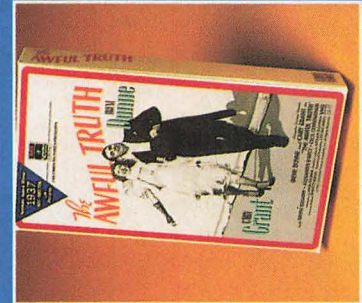
**BEST SCI-FI MOVIE**  
Aliens  
(CBS/Fox)



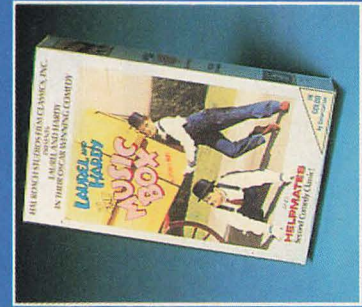
**BEST FOREIGN MOVIE**  
Ran  
(CBS/Fox)



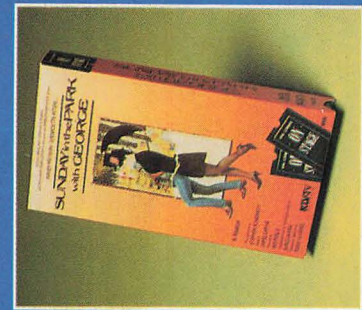
**BEST DOCUMENTARY**  
Streetwise  
(LCA/New World)



**BEST CLASSIC MOVIE**  
The Awful Truth  
(RCA/Columbia)

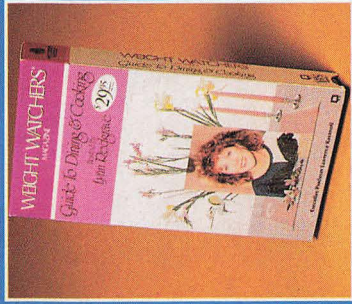


**BEST COLORIZED MOVIE**  
The Music Box  
(Hal Roach Studios)

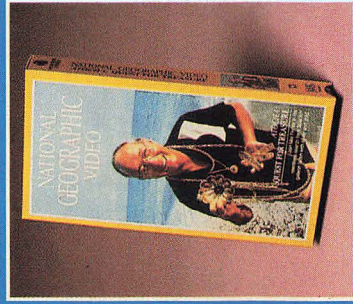


**BEST MUSICAL**  
Sunday in the Park with George  
(Karl-Lorimar)





**BEST HOW-TO**  
Weight Watchers Guide  
to Dining & Cooking (Vestron)



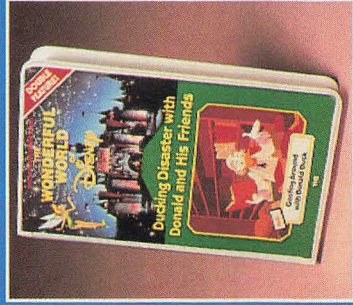
**BEST SERIES**  
National Geographic Series  
(Vestron)



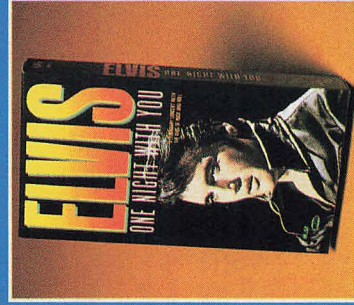
**BEST MUSIC (ROCK)**  
Kid Creole and the Coconuts:  
The Leisure Tour (Embassy)



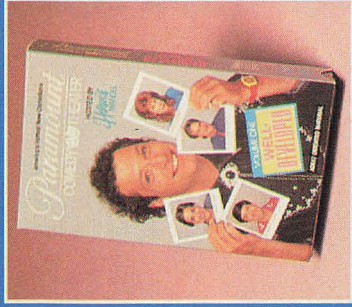
**BEST HORROR MOVIE**  
Re-Animator  
(Vestron)



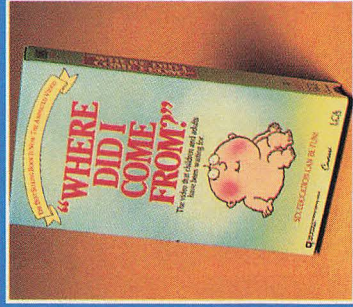
**BEST ANIMATED KID VID**  
The Wonderful World of Disney:  
Ducking Disaster (Disney)



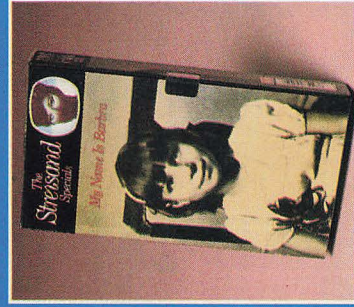
**BEST MUSIC (POP)**  
Elvis: One Night with You  
(Media)



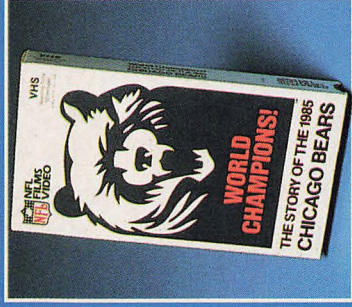
**BEST COMEDY PERFORMANCE**  
Paramount Comedy Theater



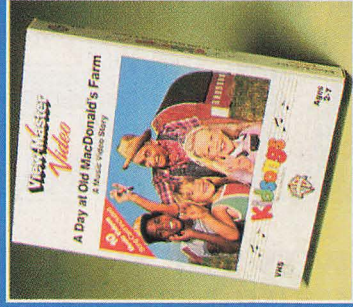
**BEST ANIMATED KID VID**  
"Where Did I Come From?"  
(Consolidated / New World)



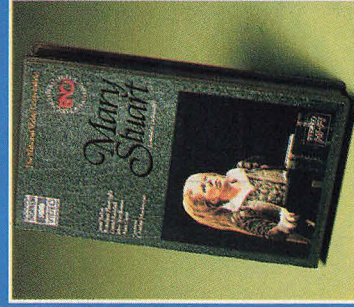
**BEST MUSIC (POP)**  
My Name Is Barbra/  
Color Me Barbra (CBS/Fox)



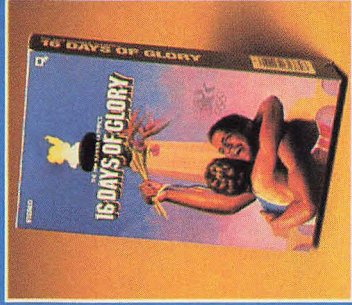
**BEST SPORTS ACTION**  
World Champions! The Story of  
the 1985 Chicago Bears (NFL Films)



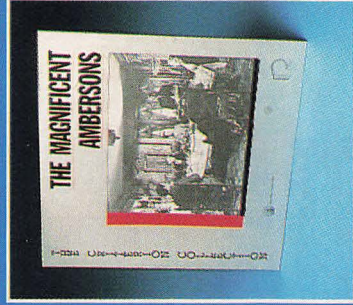
**BEST LIVE-ACTION KID VID**  
Kidsongs: A Day at Old  
MacDonald's Farm (View-Master)



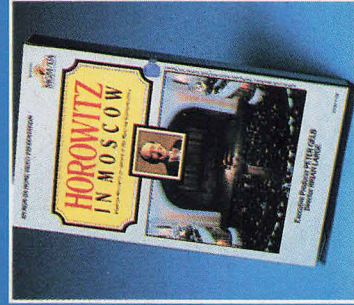
**BEST MUSIC (OPERA)**  
Donizetti: Mary Stuart  
(HBO/Cannon)



**BEST SPORTS DOCUMENTARY**  
16 Days of Glory (Paramount)



**BEST INTERACTIVE DISC**  
The Magnificent Ambersons  
(Criterion)



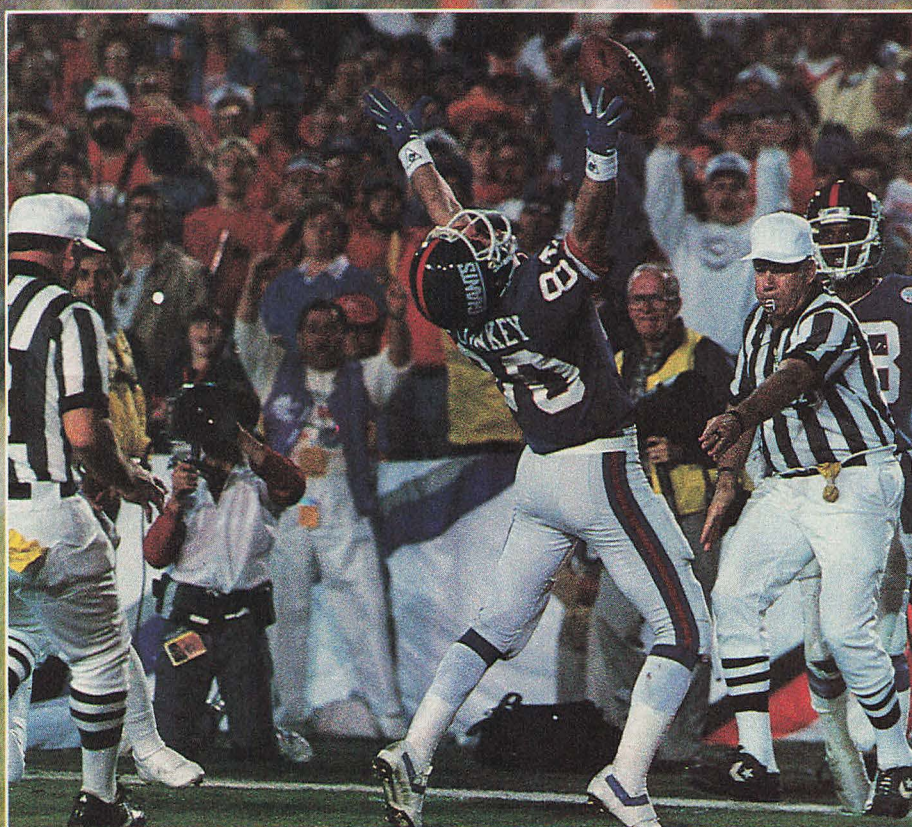
**BEST MUSIC (CLASSICAL)**  
Horowitz in Moscow  
(MGM/UA)



# SUPER TAPE!

**THE GIANTS WON THE SUPER BOWL,  
BUT NFL FILMS MIGHT HAVE MADE  
THE BIGGEST SCORE OF ALL**

*By Maury Z. Levy*





**A**t 1:00, the Earth moved. The Denver Broncos' offensive line came running out of a now tiny tunnel onto a freshly painted field. They were big and tough and hard. From the floor of the stadium, almost at eye level, they looked like giants, except for the uniforms. By now, still two hours away from kick off, the warm California sun sat like a burnt orange on the rim of the Rose Bowl. Dan Reeves, the coach of the team that would lose the second half of this crucial game, stepped onto the crew-cut sod, shaded his eyes and squinted badly. "Damn," he

muttered, "I should have brought sunglasses." He looked into the camera of the man standing next to him. "This sun," he winced, "is really wicked, isn't it, Phil?"

Phil Tuckett, who headed up the 60-person field crew for NFL Films, gave Reeves a soft smile. Tuckett knew all about the sun. Not because he'd played a couple of years as a receiver for the San Diego Chargers, but because yesterday, while the rest of the press did research from the long end of a cocktail glass at one of the 800 pre-Super Bowl parties that dotted the city of almost angels, Phil Tuckett was here





in Pasadena. Here in an almost empty arena, with a handful of security guards and the guy who would play Mickey Mouse at half time; here to check out the light, to get a fix on the sun; here to ready his camera positions, his filters and his game face.

The next morning, the day of Super Bowl Ex-Ex-Eye, while the Broncos and Giants still slept, Phil Tuckett held a team meeting at his hotel. While the crew members ate meat and potatoes and apple crepes, he told them, "Don't let anything or anyone get in your way today. I want each one of you to shoot this game like you're the only camera we have." It was an inspiring breakfast. Vince Lombardi would have been proud. Except for the apple crepes.

At the stadium, the members of the NFL Films team played one of their best games ever. They shot the faces of the players and the soul of the game. They got the shots you never saw on TV. Lawrence Taylor in street clothes and sunglasses, checking out the manicure of the grass. Phil Simms working on a secret snap with Bart Oates. Phil McConkey psyching himself up.

Once the game started, they stayed as close to the action as George Martin was to John Elway. They didn't take up permanent positions like the network did. They got down and dirty in the trenches. They ran, they scrambled, they shot, they won. And when it was over, while the Giants still celebrated a few feet away, and while the Broncos, their bags packed, their heads down, slowly walked out to their chartered bus, a cou-



Steve Sabol calls the editing signals.

ple of couriers from NFL Films quickly packed up some 200 rolls of film for the police escort to the airport. They would hand-carry the footage from LAX to Mt. Laurel, NJ, where it would be processed and edited into what would become the biggest-selling instant video in the history of sport.

The groundwork for all this had started weeks before. By the Monday morning after the conference championship games, it was in full gear. Steve Sabol, who now runs the company his father, Big Ed, started in the '60s, answered his phone in New Jersey not with hello, just a simple "I don't have any tickets." As

Sabol, a cinematic and marketing genius who's led his company to 33 Emmys, sat at his editing table snipping together the great plays and big blunders that would make up the beginning of this tape, he talked about the reality of it all. A former self-promoted football star at tiny Colorado College, this kid from Philadelphia—who until he got married a few years ago, had an electric chair in his living room—doesn't so much talk as he booms. "The Giants will kill," Sabol said. "And that'll be good for the history of the game, for the glory days of the NFL." Not to mention a golden chance to pluck the giant New York market.

"If it's a good game," he said, "we could sell 300,000 cassettes in two months." Last year, when the Bears won, NFL Films put together the first of these instant videos. In the stores little more than two weeks after the contest, it was a wonderfully done tape that ran just under an hour—a game-by-game recounting of the championship season, sprinkled with key player profiles and topped off with the Super Bowl blowout itself. The tape, at \$19.95, sold close to 130,000 copies, most of them in football-rabid Chicago, where many video stores couldn't keep it in stock. It was so good, it even won a ViRA award from this magazine as Best Sports Action video.

This year, tapes would be made for both the winning and losing teams. "We can only hope," Sabol grinned, "that the losing team suffers defeat with honor. They get blown out, we get screwed."

The names for this year's tapes had been figured out before the conference finals. The Giants tape was originally slugged *One Giant Step*. Sabol, a serious student of the old days of Hollywood, didn't think that had enough drama, so he changed it to *Giants Among Men*. (The Denver tape would be called *Mile High Champions*. Had the Redskins made it, the tape was *Warpath*. Had the Browns gotten in, the title was *Return to Glory*.)

These tapes wouldn't have the fleeting glitz of *The Super Bowl Shuffle*, last year's music video of the Bears done by another company. "We're not in the music video business," Sabol says. "We want this to be a collector's item. Fathers will want to save this to show their sons. That's why we go back to the old style—a championship built game by game, brick by brick. We'll add in flashbacks on the Giants of the '50s. We'll even go back to 1934, back to the glory days of Bronko Nagurski. This will be an historical document."

Even with the history, the track record and the nationally consuming interest in the Super Bowl, Sabol and NFL Films Video chief David Grossman have had to work hard to get certain stores to stock up. "Video stores still don't understand sports tapes," Sabol says. "Oh, why would that sell, it's already been on TV." Jerks. But if I came in with a tape of two albino hairdressers and a Tijuana donkey, they'd order a thousand on the spot. It might be a losing battle, but we've got to fight it."

To help win, he brought in some big guns, including Pat Summerall, the most trusted play-by-play man in America, to do the voice over. Video could be the future of his business and Sabol knows it. That's why he's building a whole

*Continued on page 114*



# HIGH FLYING ADVENTURE WITH DANGEROUS CONSEQUENCES



From careening off-road chases to a harrowing plane-and-helicopter dogfight, this high-energy thriller won't let you down for a minute.

Choke Canyon's non-stop action and dazzling stunts won high marks from the reviewers, too:

"The aerial stunts are spectacular"—Judith Crist, *New York Times*.  
"Director Chuck Bail... stages spectacular aerial craziness..."—*Daily Variety*

If you're looking for danger, you'll flip over Choke Canyon. On videocassette.



MEDIA HOME ENTERTAINMENT  
A Heron Communications, Inc. Company  
Los Angeles, California



Closed captioned by the National Captioning Institute.  
Used with permission.



# Why you might consider investing \$6,000 in a Fisher audio-video system.

The high impact level of this audio-video system could change your whole lifestyle.

Because this system produces images so vivid and sounds so real,

you're transported into a whole new era of home entertainment.

Stereo TV is such an exciting new experience. Suddenly, you have your very own thea-

ter environment.

It's captivating, magnetic. You'll experience a level of emotional involvement you never thought possible.

The electronic





arts will touch you and move you as never before.

The great artists of our time will play on your fundamental emotions and you'll feel glad, sad,

mad and afraid. Human.

So if you've felt

the power of a first-rate film in a first-run theater, the

sheer exhilaration of a great concert with super sound, you have

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# APEL Tests Of The Latest Equipment



## LaserVision Winner

### Summary: Pioneer LaserVision Player, Model LD-838D

While the current trend in disc hardware is to combine the capabilities of a laser disc player and a compact disc player in one machine, that doesn't mean that laser disc-only players are a dying breed. For consumers who are happy with their current CD players but want a laser disc player that can handle the digital audio tracks found on many recent videodiscs, Pioneer's LD-838D is ideal. It's also one of the finest laser disc players we've ever seen, with test results even better than Pioneer's excellent CLD-909 (the company's current LV/CD player). Video frequency response, for example, was among the best we've ever tested for a laser disc player, far outstripping the results available from any VCR in any format. In fact, every major video parameter tested incredibly well. Colors were, if anything, a bit too intense, but that can be easily corrected by turning down the color control on your monitor or TV.

This laser disc player can play back discs with either analog or digital soundtracks. The analog audio system produced excellent audio quality, enhanced further by the CX noise reduction system. But it paled in comparison to the results of the digital-audio system test. Using this system, signal-to-noise ratios and frequency response were every bit as good as they are on the finest CD players.

Lately, VCRs have taken up so much of the home-video market that their high profile eclipses the virtues of a good videodisc player. This is unfortunate, because as anyone can see from the test results on this machine, it delivers the highest quality picture, and best audio, in home video. If you're looking to go laser and want to start at the top, or if you're already a disc fan looking to step up, the LD-838D is a great (and reasonably priced) way to go.

### Features

The LD-838D can produce perfectly steady freeze-frames on screen, scan backward and forward at high speed, and in the standard play mode display chapter and frame numbers. In the extended play mode it can search by elapsed time rather than by frame numbers. The player can also repeat-play a chapter of the disc, or a specific portion. It will also replay an entire side if you like. The time-search feature of this LaserVision player is accurate to within one second, and the playback sequence of a disc is programmable for up to 10 chapters.

A couple of facilities we haven't seen before have been added to this player. Taking a cue from CD players, Pioneer has put random programming into the LD-838D. This feature allows you to play

back specific chapters in any desired sequence, provided the disc is encoded with chapter numbers. A maximum of 10 programming steps can be memorized by the player. The second new feature is a mechanical one. On previous disc players, the disc drawer only opened part of the way when the eject button was pressed. It then had to be pulled manually. There's now an open/close button on both the front panel and the supplied remote control which opens and closes the drawer fully.

The remote control not only duplicates the basic functions found on the front panel but also has the keys necessary for random-access chapter programming. In fact, this remote control is the same one supplied with Pioneer's combination LV/CD players. All the functions of this player are relatively simple to access

thanks to the various displays that appear on screen when different programming buttons are pressed.

### Controls

There are far fewer controls on the front panel of this disc player than there are on the remote control. To the right of the large disc drawer is the open/close button. Forward and reverse scan buttons and the play/pause button are at the lower right of the panel. A multipurpose display area on the front panel indicates when a disc having digital sound is being played, when the CX noise reduction system is in use, and, of course, when a disc is loaded and in the playback or standby modes. The power switch for the player is below the disc drawer, at the extreme left of the panel.

All the programming buttons and repeat function, audio selection and

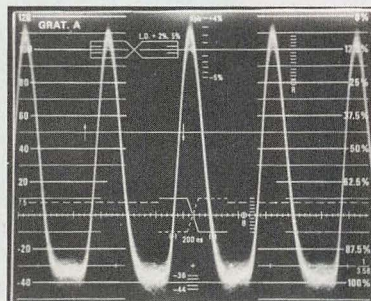
### LAB MEASUREMENTS: Pioneer LaserVision Player Model Number: LD-838D

#### VIDEO SECTION

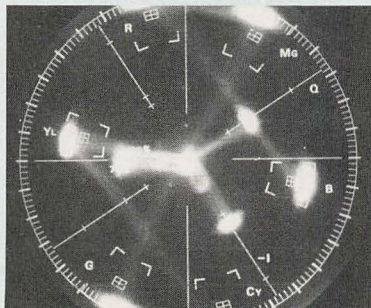
FREQUENCY RESPONSE (at 3.58 MHz)	
Video Output	0 dB
TV Output	-6.6 dB

#### SIGNAL-TO-NOISE RATIOS

Red-Field Chroma	
Video Output (AM/PM)	43.8/34.5 dB
TV Output (AM/PM)	43.3/34.5 dB
Luminance (at 100 IRE)	
Video/TV Output	43.1/40.2 dB



Stairstep Linearity (video output), above  
Color Accuracy (video output), below

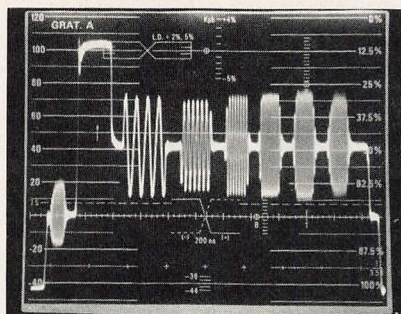




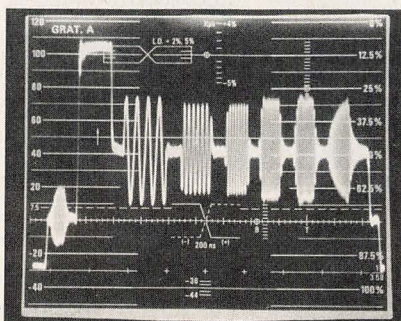
special-effects keys are on the remote control. Multispeed keys found here let you set the viewing speed for standard play discs at rates from one frame every three seconds to three times the normal viewing speed. The selected speed is displayed on your monitor screen when this function is chosen.

## Test Results

Video frequency response was the best we've ever measured for any videodisc player. What's more, it was virtually as flat when measured from the TV output as it was when measured from the direct video output jack (Figs. 1, 2). Video signal-to-noise ratios were excellent—not mind-bogglingly better than the signal-to-noise ratios we've seen on some first-class VCRs, but impressive nonetheless. Stair-step linearity (picture brightness gradation from black, through shades of gray, to white—see chart) and the results of the  $\sin^2$  pulse and bar tests (used to observe the relative chrominance to luminance delay and gain) were just about optimum (Fig. 4). Color purity and accuracy were terrific too, as indicated by APEL's vectorscope test and color bar repro-



Figs. 1, 2. Frequency response, video (top) and TV output: almost identical.



ductions (Fig. 3 and chart). In short, video performance of the LD-838D ranged from excellent to superb. If you're going to buy this model, you might want to make sure that your TV set can live up to the high picture quality this laser player delivers—a good monitor/receiver would be your best choice.

On the other hand, even a moderately priced stereo component system will convince you of the superiority of this model's audio performance. Even discs using analog audio recording sounded great, particularly when enhanced by the CX noise reduction system. A signal-to-noise ratio of over 80 dB (with CX turned on) compares favorably with the S/N ratios obtained from Hi-Fi VCRs. Playing discs featuring digital soundtracks, the LD-838D player blows the competition away. The S/N ratio (around 100 dB) is essentially the same that you'd get from a CD. This means that the sound you'll get from this LaserVision player will be clear as a bell.

The measurements from APEL on total harmonic distortion were also very impressive; as you can see from our chart, not once did the level of total harmonic distortion reach even one percent. And stereo channel separation was also very high, which means that discs with stereo soundtracks will play back with about the same kind of power you'd expect when seeing a movie at a theater with a first-rate sound system—provided that your components live up to this player! While we couldn't present a frequency response chart for digital soundtracks (the test disc used by APEL has spot frequencies, not a continuous sweep signal), Frank Barr assures me (and my ears confirm) that response was flat over the entire audio frequency range from 20 Hz to 20 kHz. Barr measured an

attenuation of no more than 1.07 dB at 20 kHz. In short, the LD-838D delivers great sound.

As many fans of the laser format already know, these videodiscs are capable of doing things that can't be or just aren't done on most prerecorded

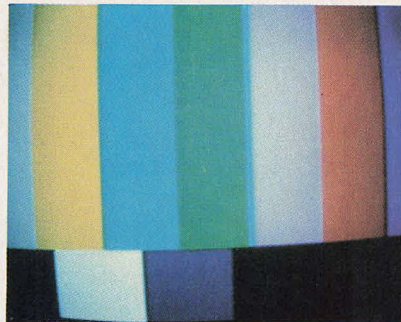


Fig. 3. Color quality: excellent.

videocassettes. A second audio track can be stored on a videodisc, containing supplementary materials to the software itself. Witness, for example, MCA's version of the classic Western *Winchester '73*, which features an interview with the movie's star, Jimmy Stewart, on the second audio track. Or Criterion's version of *The Magnificent Ambersons*, which, in the course of its two discs, gives you an audio essay on the movie as well as the Mercury Theater's original radio broadcast of an early dramatization of *Ambersons*. The videodisc doesn't just allow for extra audio—its perfect freeze-frames and dead-on frame accessing allow for the presentation of printed material as well, and this capability is used in many different ways by various disc innovators. While VCRs are still the

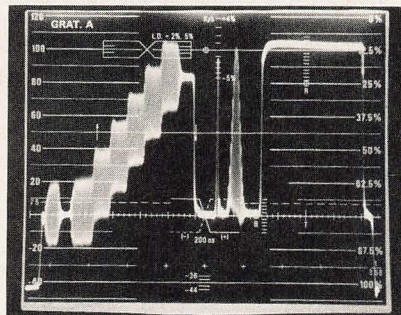


Fig. 4.  $\sin^2$  pulse and bar test.

foremost sellers among home videophiles, the laser format is becoming more sharply aimed at the video connoisseur—one who doesn't mind having to turn a disc over every now and again. The LD-838D, of course, allows the videophile to enjoy all the possibilities laser videodiscs offer, and does so at a price that's actually less than what most Hi-Fi VCRs cost—\$550.

In all, the LD-838D represents the highest achievement in laser disc players we've seen to date. Anyone who cares about the quality of their home-video entertainment should give this model a serious look and listen. —Len Feldman

### AUDIO SECTION: ANALOG

#### 0 dB REFERENCE LEVEL

(at 1 kHz, 100% mod.)

CX On/CX Off

1.3/.48 Volts

#### THD AT 0 dB REFERENCE LEVEL

CX On/CX Off

.2/.2%

#### SIGNAL-TO-NOISE RATIOS

(at 1 kHz, 100% mod.)

Normal

63.5 dB

CX On

83.6 dB

#### TOTAL HARMONIC DISTORTION

(at 1 kHz, 100% mod.)

Normal

.1%

CX On

.1%

### AUDIO SECTION: DIGITAL

#### 0 dB REFERENCE LEVEL

2.15 Volts

#### SIGNAL-TO-NOISE RATIO (A-weighted)

De-emphasis In

100.8 dB

De-emphasis Out

97.7 dB

#### CHANNEL SEPARATION (at 1 kHz)

Left Channel

88.4 dB

Right Channel

89.0 dB

#### TOTAL HARMONIC DISTORTION

(0 dB, max. level)

At 20 Hz

.08%

At 1 kHz

.0075%

At 10 kHz

.008%

At 16 kHz

.008%

At -24 dB

Less than .01%

#### OUTPUT VS. INPUT LINEARITY (Error)

0 to -50 dB

Perfect (no error)

#### FREQUENCY RESPONSE

(20 Hz to 20 kHz)

.08 dB to -1.07 dB

### ADDITIONAL DATA

#### POWER CONSUMPTION

40.0 Watts

#### SCAN TIME (videodisc)

29 Seconds

#### RANDOM ACCESS TIME

6 Seconds

#### DIMENSIONS

(HxWxD, in inches)

3 1/8 x 16 1/2 x 15 1/4

#### WEIGHT

19 1/2 Pounds

#### SUGGESTED RETAIL PRICE

\$550

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratories).





## Zenith's Tiny Camcorder

### Summary: Zenith Camcorder, Model VM6150

The new wave of VHS-C camcorders is here, and Zenith's first venture into the format is a good representative of the breed. The VM6150 is a very basic, record-only camcorder. It's the VHS-C answer to Sony's 8mm Handycam, and the video version of an Instamatic still camera. Those looking for a panoply of features will have to look elsewhere. But for what it is, this camcorder is absolutely first-rate. It's very light (2½ pounds including battery and tape) and it produces excellent video pictures—some of the best we've seen from this type of camcorder.

The VHS-C tape used in this camcorder can be played back on a conventional VHS deck once you put it into its cassette adapter. In fact, that's the only way to play it back—the camcorder has no playback. The lens of the VM6150 is fixed-focus, but there is a switch on the camcorder that will make some compensations when you want to do a close-up; the camcorder lacks zoom capability as well. But the VM6150 was designed as an uncomplicated, aim-and-shoot model, and on that front, it succeeds wonderfully.

It also succeeds in the most important area: performance. The ½-inch CCD image sensor on this model is extremely sensitive, requiring a minimum illumination of only 9.7 lux—even less than the level claimed by Zenith. Iris control and white balance are automatic, and both work well. The images produced by the VM6150 were completely free of color contamination. Horizontal resolution was very good at both operating speeds, and signal-to-noise ratios were excellent all around. What this translates into is a video picture that's as clear as day, packed into the lightest, easiest-to-operate configuration we've seen to date.

### Features

With the VM6150, you merely load a VHS-C cassette, turn the power on, press one button and *voilà*—you're making video movies. It employs the HQ ("high quality") picture enhancement system, which no doubt accounts for the excellent signal-to-noise ratios of the camcorder. The CCD image sensor is more resistant to vibration and shock than a pickup tube would be, and it's also less susceptible to lag and streaking when the camera pans over a light source. The camcorder has SP and EP speeds, maximum recording time at SP is 20 minutes, and the EP speed allows for an hour's worth of taping. Tape loading is fully automatic, as is white balance. The camcorder can be powered with its supplied battery pack or the supplied AC adapter, which doubles as a battery recharger. The standard battery pack mounts along the side of the camcorder body and is

shaped to provide a comfortable handgrip and finger rest for the record control. The camcorder uses a simple optical viewfinder, but, since the camcorder has no playback, this viewfinder is perfectly adequate. The viewfinder does have the three indicator lights of the sort we've come to expect. They show when a recording is in progress, when battery power is low, when you're in the standby mode (power on but not recording) and when moisture or condensation is likely to damage the camcorder. To conserve battery power, this camcorder shuts off automatically when it's left in the standby mode for more than five minutes. When the power switch of the camcorder is turned off, a protective cover is automatically positioned in front of the camcorder's lens.

### Controls

There are very few controls on the VM6150. The power switch turns the

camcorder on and opens the lens cover. The spring-loaded eject button and a speed selector switch are at the rear of the camcorder body. The record start/stop button is positioned at the rear of the camcorder, just where your thumb would naturally fall if you held the camcorder by its battery grip and Velcro-adjustable hand strap. The front of that strap is threaded through a retaining slot arrangement that swings down when you want to install or replace the battery pack and swings up to lock the installed battery into place. Up front, below the lens, is a spring-loaded switch that is pulled and held in its alternate position for shooting in the close-up mode. This switch is nicely positioned so that the fingers of your left hand won't accidentally cover the lens when you're using the close-up feature.

The permanently installed microphone sits at the camcorder's front end as well, adjacent to the lens. The optical viewfinder extends all the way from the front to the back of the camcorder body. A DC input jack behind the battery pack allows you to hook up the AC adapter. The threaded tripod mounting socket is found, naturally, on the underside of the camcorder.

### Test Results

There are no audio or video inputs and outputs on this camcorder, so APEL

#### LAB MEASUREMENTS:

**Zenith Camcorder**  
Model Number: VM6150  
Serial Number: 61200025

#### VIDEO SECTION

MINIMUM ILLUMINATION	9.7 Lux
HORIZONTAL RESOLUTION (SP/EP)	250/230 Lines
COLOR CONTAMINATION	0 IRE
WHITE BALANCE	18 IRE
SIGNAL-TO-NOISE RATIOS	
Red Field Chroma, AM (SP/EP)	45.5/43.0 dB
Luminance (50 IRE ref.) (SP/EP)	37.3/40.8 dB
MINIMUM FOCAL DISTANCE (20 inches, close-up)	30 Inches
LENS APERTURE	f1.6
FOCAL LENGTH	9.5mm

#### AUDIO SECTION

MAXIMUM MIC. OUTPUT	.44 Volts
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#### ADDITIONAL DATA

POWER REQUIREMENTS	5.5 Watts
WEIGHT (including battery and tape)	2.2 Pounds
WEIGHT (less battery and tape)	1.7 Pounds
DIMENSIONS (HxWxD, in inches)	4½x3½x8¼
SUGGESTED RETAIL PRICE	NA

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratories).



made all test measurements by using the complete camcorder to record test signals. These signals were then played back on Zenith's VR3300 VHS VCR. Judging on the basis of the picture quality delivered, this camcorder is an outstanding performer. Aside from the low minimum illumination required, this camcorder delivered outstanding signal-to-noise ratios—45.5 dB for AM Chroma and 37.3 dB for luminance. We're more accustomed to seeing those kinds of numbers from top-of-the-line VCRs than from basic camcorders. Horizontal resolution was very pleasing as well—250 lines at the SP speed. This is one of the best measurements we've gotten from a camcorder of this type. And results did not degenerate significantly in the EP mode either—good news for people who want to get the longest shooting time from the VHS-C cassettes.

We should note that the optical viewfinder displays a frame about 20 percent smaller than what's actually being recorded by the camcorder; you'll want to keep this in mind while framing shots. Don't place anything you don't want in the shot too close to where you're shooting; it may be picked up by the wider lens even though it seems to be "off the screen" according to the viewfinder. (You should also note that since the viewfinder is optical, the view doesn't change when the close-up feature is in use, so you should set up your close-ups carefully before shooting.)

If your ambitions as a videographer are limited to taking home movies of your kids, or recording the family vacations, the Zenith VM6150 could be the camcorder for you. If your ambitions extend beyond that—if you want to use an external microphone, take macro shots of objects less than an inch away from your lens, use a zoom lens or shoot scenes that have intense backlighting—you'll want something else. But there's no denying that Zenith has come up with a simple camcorder that gives you pictures that look as if they came from a far more sophisticated model.—Len Feldman

## ABOUT THESE TEST REPORTS

Each piece of video equipment we test is a factory-fresh production model—the same quality as you would buy in a store. After each machine has been tested by APEL—Advanced Product Evaluation Labs, a leading independent testing facility headed by engineer Frank Barr—it goes to technical editor Len Feldman, an internationally recognized authority with more than 20 years' experience testing home entertainment products. He interprets the data and performs hands-on use tests of each piece of equipment, combining personal, practical experience with the most objective technical data available anywhere.

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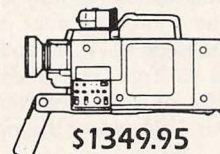
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# Video Reviews

## LATEST MOVIES



Top Gun's Cruise, McGillis: a familiar, hokey, but exciting ride.

### TOP GUN ★★

Tom Cruise, Kelley McGillis, Tom Skerritt, Val Kilmer. Directed by Tony Scott. 1986. MPAA: PG. (Paramount cassette, Hi-Fi stereo, 109 min., \$26.95; LV disc, stereo, \$29.95)□

By Jeffrey Lyons

*Top Gun* is little more than a glitzy, superbly photographed recruiting movie for the US Navy flight school. It is also a visually stirring if somewhat aimless movie—and, somehow, it works as well on a small screen as in a theater.

Cruise, one of the fastest rising of today's young stars, plays "Maverick," an ace Navy fighter pilot and son of a lost-in-action Vietnam aviator. The son obviously has followed in his father's footsteps (or jet trails, if you want to get technical) and is now a top flier too. After an opening sequence that establishes his skills and bravado, he's sent to Top Gun. There he faces five weeks of stiff competition in Fighter-town, USA, where the top one percent of

Navy pilots assemble to compete for the title of Top Gun.

The movie quickly becomes peopled with pilots with such macho nicknames as "Iceman," "Duke" and "Hollywood" and the dialog is spiced with such flying terms as "Bogie" and "wingman." There's a lot of bemedalled swagger from flight instructors, long sequences featuring blaring rock music, and lots of shots of cockpits beneath swirling skies. Of such elements are flying movies made—and this one is no exception. What counts is how well they're done.

*Top Gun* didn't earn a reported \$170 million at theatrical boxoffices last year (to become the top moneymaker of '86) by being just a Navy recruiting picture. The other boffo ingredient is romance, of course, and that is ably filled by McGillis in an unlikely role. If you can believe her as a civilian contractor from the Pentagon, a Ph.D in astrophysics who's been assigned to the Top Gun competition to help in flight instruction and evaluation, then buckle yourself into your cockpit seat and hang on—you'll believe anything. The ride may be familiar, but it's visually captivating, whatever the size of your video screen.

*Top Gun* is never very deep, and neither are the performances. Cruise is all struts and smiles. Skerritt is convincing as the late father's old flying buddy, now the ace fighter pilot running the Top Gun competition. Anthony Edwards is also convincing as Cruise's loyal co-pilot and Kilmer, an actor to watch, makes a very effective rival, equally confident and cocky.

"This is going to be complicated,"

McGillis purrs to Cruise as their obligatory romance begins. But it isn't really. Their affair is just a convenient excuse to take a breather from the flying sequences, the real star of the movie. Those sequences and the songs "Danger Zone" and "Take My Breath Away" are what you'll remember. Just how far a pilot should push his plane, how close he should come to straining regulations, how independent and how much initiative or even bravado he should demonstrate while aloft are the chief elements riding along with Cruise and his co-pilot.

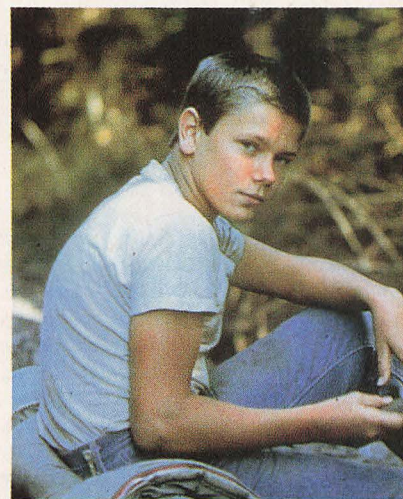
Toward the end, the scriptwriters manufacture a rather lame excuse for an international incident, just to show Cruise and his mates putting their training to the test and proving how much it can mean to the rest of us. It's trite, it's hokey, it's manipulative, but *Top Gun* is perfect for unchallenging, exhilarating entertainment. If the Navy has any use for an over-40 pilot candidate who wears glasses and has yet to learn how to fly, where do I sign up?

### STAND BY ME ★★

Wil Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, Richard Dreyfuss. Directed by Rob Reiner. 1986. MPAA: R. (RCA/Columbia cassette, Hi-Fi stereo, 89 min., \$89.95)□

By Maury Z. Levy

This gets a little scary. Not so much when the kids tell their ghost stories around the fire, but right at the beginning when Bobby Day starts singing "Rockin' Robin" in the background. Oh, no, this isn't going to be one of those '50s-'60s



Stand By Me: a modern Huck Finn?

flicks that's no substance and all soundtrack! Not *American Graffiti Goes to Oregon!* Luckily not. Rob Reiner, who directed this tight little story based on a

### ABOUT THESE REVIEWS

To ensure that our critics parallel the viewing environment of most home viewers, VR critics normally review programs in their homes. Unless otherwise indicated: All programs reviewed are supplied by the manufacturer; all tapes are SP or Beta II; all LV discs are EP. All programs are in color unless marked B&W. □ indicates closed-captions for the hearing-impaired; SS indicates Surround Sound.

★★★★ OUTSTANDING

★★★ GOOD

★★ AVERAGE

★ BELOW AVERAGE



# Video Reviews

Stephen King novella, had more sense than that. And more scope.

What starts simply in a tree house branches out to a spectacular adventure in rites of passage. Four 12-year-old friends band together in the summer of '59 to search for a dead body. There's just enough of *To Kill a Mockingbird* here to make it a minor classic. Narrated from the '80s (by Dreyfuss), we follow our writer-to-be hero, Gordie, a kid held together by a lot of determination and more than a dab of Brylcreem, as he and his friends find mischief in a borrowed gun, stolen cigarettes and older bullies. It's all seen through the eyes of kids bold and bashful, sassy and scared. For those of us who were 12 in '59, they got this one right—right down to the noogies.

Credit Reiner with a good eye. As movies about kids should be, it's shot not just with a kid's point of view but with a viewfinder that's four-and-a-half feet off the ground—down where the fences look higher and the bugs look bigger.

The result is a modern *Huck Finn* with music by the Monotones. There's wonderful counterpoint: arguments about which cartoon character can win a fight give way to discussions of what to do with the rest of your life. The kids are seen poignantly, together with each other and alone with their hopes and fears.

*Stand By Me* loses little on a video screen, where some of these insightful moments are even more intimate. On video, as on film, Reiner has taken a small story and made it a very big event.

## LEGAL EAGLES ★ ★ ★

**Robert Redford, Debra Winger, Daryl Hannah, Brian Dennehy, Terence Stamp. Directed by Ivan Reitman. 1986. MPAA: PG. (MCA cassette, Hi-Fi stereo, SS, 116 min., \$89.95) □**

**By Joanna Langfield**

On second viewing, I understand a bit more why Reitman's *Legal Eagles* wasn't the smash boxoffice hit people hoped it would be: There's just too much going on. At its most basic—and most successful—level, this is a dandy romantic comedy, matching two of our most dazzling stars, Redford and Winger. Playing two lawyers brought together by an ever-increasingly bizarre case of art theft, Redford and Winger are a match to love. He: successful, stunning and smart. She: less than glamorous, but what a great mind. Theirs is actually a romance based on mutual respect. And both actors seem to be having a great time.

This is Redford's most charming performance in years and Winger unveils

a devilishly good knack for comedy. But then all the other stuff gets in the way. Daryl Hannah, as a vague performance artist who says a painting she stole really belonged to her anyway, is wasted here. And there are a lot of ominous scenes involving fires (fire is a running theme through the movie) that ground the otherwise light romance.

*Legal Eagles* still offers good entertainment. The sight of Redford scarfing down a pint of Haagen-Dazs as he dances to a wee-hours TV rerun of *Singin' in the Rain* is alone worth the price of an evening's rental.

## BLUE VELVET ★ ★ ★ ★

**Kyle MacLachlan, Isabella Rossellini, Laura Dern, Dennis Hopper. Directed by David Lynch. 1986. MPAA: R. (Karl-Lorimar cassette, Hi-Fi stereo, 120 min., \$79.95)**

**By Richard Schickel**

"It's a strange world." That phrase, or some close variant on it, is repeated four times in this unique thriller, either by Jeffrey (MacLachlan) or Sandy (Dern), the movie's adolescent protagonists. It's through their ever-widening eyes that director Lynch means us to perceive not mere strangeness lurking just below the surface of a placid-seeming universe but a profound perversity and utter rottenness. His business is to radically dislocate bland assumptions about reality and, through them, to radically dislocate the analogously comfortable, conventional expectations—for rational and optimistic narratives—that most of us bring to the movies.

*Blue Velvet* loses none of its impact in its transfer to video—even though it loses its original widescreen dimensions. But the story is so wild and its telling so

gripping that screen size makes little difference. The same goes for the murkiness of some of the photography.

The critics and moviegoers who have been outraged by *Blue Velvet*—and they are legion—are those who take it to be an act of exploitative social criticism,



*Blue Velvet's Rossellini: dark pleasures.*

something like a vilely updated *Kings Row*, ostensibly deploring the seamy side of hypocritical small-town life while actually titillating us with it. Those of us who think it is a possibly great work—and we are legion, too—regard *Blue Velvet* as (of all things) an act of movie criticism, a biliously ironic assault on the goopy fantasies with which movies have traditionally solaced those hard-pressed souls enduring either provincialism or adolescence or (worst-case scenario) both at the same time.

Stalwart Jeffrey and Plucky Sandy might well have been played in a movie of the '50s—the last decade when America was fully confident that its surfaces were the only reality worth thinking about—by too-handsome John Saxon and too-cute Sandra Dee. Talk about surfaces! Indeed, though it makes no overt statement to this effect, *Blue Velvet* is to be understood as a parody '50s movie—its score and decor, its locations and locations, all insinuate the point. Its opening and closing images (flower-festooned picket fences, near-documentary shots of small-town normalcy) are not idle: They are the frame that the picture's explosive narrative—with its visions of sadomasochistic sexuality, psychopathic violence and underworld corruption—shatters. Does anyone doubt that those ugly realities existed even in the "normal" American '50s? Of course they did. But does anyone remember John and



*Eagles' Redford, Winger: just dandy.*



# Video Reviews

Sandra being exposed to them as they skipped through their Technicolor dreams? No way.

Here, though, their surrogates have their button noses rubbed in all this dirt. But that's not what disturbs people. "Realistic" movies have presented material just as squalid without exciting the kind of hysteria *Blue Velvet* has generated among its detractors. That's because those movies have always been careful to moralize about their material, and certainly did not employ a style and tone we associate with escapist, sentimental and nostalgic pleasures to portray a mad reality.

There is, of course, more—much more—to this rich and wicked movie than that. And that makes its appearance on cassette particularly welcome. Now one can go on analyzing it—and darkly pleasuring in it—as often as one likes.

## THE MORNING AFTER ★★

Jane Fonda, Jeff Bridges, Raul Julia.

Directed by Sidney Lumet. 1986.

MPAA: R. (Karl-Lorimar cassette,

Hi-Fi stereo, 103 min., \$79.95)

By Janet Maslin

As a mystery, it's got some holes. As a character study, it doesn't delve all that deeply. But as a combination of the two, *The Morning After* has unexpected magic. Much of that is attributable to the acting, with Fonda doing her best work in years and Bridges equally subtle as her gruff, laconic leading man. Another plus is the bold, bright look of the movie, which gives a glaring, daylit look to Los Angeles and stands up particularly well on the video screen.

Fonda plays an over-the-hill, alcoholic actress, Bridges an ex-cop who likes to fix "whatever needs it, whatever people are through with." Julia, as a hairdresser



Morning After's Fonda: a.m. setup?

friend of the actress, lurks ominously on the sidelines while Fonda tries to determine whether she has killed a man while under the influence. Though the thriller plot is in some ways standard, the dialog sparkles and the details are exceptionally well-observed. We know a lot about these people: that the actress packs her pills first when she's planning a long journey, that she still has her movie mannerisms, that the ex-cop carefully removes his brown Ban-Lon shirt before leaning over to work on his car.

There are also some outstandingly good, sustained scenes—such as one in which Bridges makes Fonda a romantic Thanksgiving dinner, though she barely knows what day it is. Lumet's direction has the crispness and tension of his best work. *The Morning After* didn't make much of a splash in theatrical release and has arrived on home video surprisingly quickly. That's video's gain. This is a terrific sleeper, one that's well worth discovering.

## A MAN AND A WOMAN ★★

Anouk Aimee, Jean-Louis Trintignant, Pierre Barouh. Directed by Claude Lelouch. 1966. MPAA: not rated.

(Warner cassette, B&W and color, 103 min., \$24.98; also available with Spanish subtitles) □

## A MAN AND A WOMAN: 20 YEARS LATER ★★

Anouk Aimee, Jean-Louis Trintignant, Marie-Sophie Pochat. Directed by Claude Lelouch. 1986. MPAA: PG. In French, with English subtitles. (Warner cassette, Hi-Fi stereo, 112 min., \$79.95; also available with Spanish subtitles)

By Molly Haskell

We expect the French to make more intellectually sophisticated pictures than we do, so it must have been reassuring when Lelouch's *A Man and a Woman* came out in '66 to find out that the French could be as sappy about love as we were. The original version shown in the US, with English subtitles, had a certain small, spare charm that is completely lost in the dubbed version that's being released on cassette. And that earlier charm is bloated out of all proportion in the sequel, *A Man and a Woman: 20 Years Later*, in which it is treated as a sacred object.

The original movie, filmed in B&W and color (presumably for budgetary reasons, since no thematic one occurs), turns out to be one of the first music videos—with all those long, sweeping camera movements across beaches and piers, shots through windshield wipers,

people walking and walking and getting nowhere, paralyzed by the telephoto lens—everything wrapped up in Francis Lai's relentless score. The dialog was skimpy and nonessential, just another level of sound—which was all the more reason to leave it alone. Instead, in the cassette version Trintignant speaks American English, radio announcers announce the weather ("Rain, rain!") in American



Aimee 20 Years Later: A standstill?

English, the pop songs are converted into American pop songs, and Lai's la-di-da stuff is given English lyrics. Only Aimee (dubbed by someone who actually sounds like Aimee) speaks a verree French Eenglish. Forget Deauville. Forget *le Rallye* and *l'autoroute*. They might well be on a beach in Montauk and on the Long Island Expressway, this international couple who meet only to say good-bye.

That's what they were really doing, as we learn from *20 Years Later*. The sequel is a triple-decker sandwich: a giddily preposterous blend of murder mystery, social commentary and November-December romance. Aimee, now a movie producer, summons Trintignant, who is still playing around with cars, for a lunch in which she proposes doing a movie—a musical starring her look-alike daughter—about their great, aborted love affair. Neither of them has changed in the least: Aimee is still pushing her coal black hair out of her face, and Trintignant's cute smile and empty expression still give nothing away. And this is why they can take up exactly where they left off, without competition from intervening memories or younger lovers—and why, for all his swirling camera movements and nonstop plot action, time, in a Lelouch movie, stands still.

The cassette release of *20 Years Later* is in the original French, which means that you can pretend the dialog is more scintillating than it is, while you enjoy the



# Video Reviews

documentary aspect of Lelouch's portrait of the anxiety and hustle of the French movie industry. In other words, at this late date and in this format, it's more fun than its predecessor. With its pseudo-Pirandellian meditations on illusion and reality, and its worshipful rehashing of the earlier movie, you may be aghast at Lelouch's presumption, but you won't be bored. Since the sequel includes all the Great Moments from part one, you might spare yourself the time and expense of a double bill (whether you buy or rent) and stick with just part two.

## A FINE MESS ★

**Ted Danson, Howie Mandel, Richard Mulligan, Stuart Margolin, Paul Sorvino, Maria Conchita Alonso.**  
Directed by Blake Edwards. 1986.  
MPAA: PG. (RCA/Columbia cassette, Hi-Fi stereo, SS, 100 min., \$79.95) □

By Neal Gabler

Inspired (he says) by Laurel and Hardy, writer-director Edwards must have intended *A Fine Mess* as a minimalist comedy in the classic tradition—one whittled to the essentials of physical humor. Physical it is. The movie is a veritable endurance test of pratfalls, bumps, crashes, chases, bangs, screams, double takes and chaos. It's the humor that's questionable. Edwards, who invented the broad physical comedy of the *Pink Panther* series, knows how to send a picture careering on its way, but he has



Messed-up Danson, Mandel.

failed to provide something without which all this manic energy is just energy: a context.

*Cheers'* Danson and *St. Elsewhere's* Mandel star as a hapless pair—Danson a philandering actor and Mandel a wonky carhop. They inadvertently cross up the mob and spend the better part of the picture running from two equally hapless gunsels (Margolin and Mulligan). Comedies have survived on flimsier plots



Massacre Part 2's Williams, Johnson: The deejay is a great screamer.

than this one, but only if the leads were engaging enough to give us some emotional investment in the characters. (Laurel and Hardy weren't funny because they did funny things; the things they did were funny because of who was doing them.) Danson and Mandel flail valiantly, trying to establish characters and chemistry that might make this slapstick work, but they're able to establish neither.

What that leaves us is the sheer aesthetic appreciation of the gags themselves—to which I can only say, if you're going to weave a movie out of the threads of frayed old gags, at the very least, you ought to have craftsmanship. Contrary to its title, this movie is an unmodified mess.

## THE TEXAS CHAINSAW MASSACRE PART 2 ★★

**Dennis Hopper, Caroline Williams, Jim Siedow, Bill Johnson.** Directed by Tobe Hooper. 1986. MPAA: not rated.  
(Media cassette, Hi-Fi stereo, SS, 101 min., \$79.95) □

By Michael J. Weldon

The first *Texas Chainsaw Massacre* ('74) was one of the most frantic, disturbing movies ever made. It made a lot of cash over the years, though not for the people who made it. So it's no surprise that director Hooper was willing to do it again. The problem is that like most recent horror sequels, this one's a parody. The script by L.M. Kit Carson (also responsible for the remake of Godard's *Breathless*) tries to make the sequel more shocking than the original—and funny. It mostly ends up being just unbelievable.

Fourteen years after the first massacre took place, the family of ex-slaughterhouse employees, led by Drayton Sawyer (played by Siedow, the only original cast member), has moved

from South Texas to the Dallas area, where it's operating a successful meat catering business. Instead of living in a creepy, bone-filled old house, family members are in an enormous bone-filled underground complex, underneath the abandoned Texas Battle Amusement Park. A deejay named Stretch (Williams, a great screamer) hears some Yuppies being slaughtered over her phone and teams up (sort of) with Lt. "Lefty" Enright (Hopper) to catch the killers.

Hopper, dressed like a modern cowboy and armed with a big chainsaw and two small ones in a holster, can be an exciting, complex actor with the right material. Here he's just grim. During the action scenes, his double is painfully obvious.

Giving the younger killers, Leatherface and Chop-Top, trash culture references was actually done better in a sick feature called *Mother's Day* ('80) and a power tool was used as a threatening phallic symbol in *Slumber Party Massacre* ('82) and in other movies. Some of the new humor works, such as when the manic Chop-Top loses his Sonny Bono wig and yells "Nam flashback!" There's also an inspired, easy-to-miss Slim Pickens-*Dr. Strangelove* reference.

The movie's producers rushed the production out last summer and it shows. Names of actors appear in the cast list who were apparently edited out of the picture before its release, and the fact that characters can't hear revved-up chainsaws and loud screaming in the same building suggests unfinished or omitted transition scenes.

If you want to see a movie that's more in the spirit of the original *Texas Chainsaw Massacre*, then try Hooper's flawed but hyperactive, offbeat '76 follow-up, *Eaten Alive*. Meanwhile, don't be surprised if you're faced with *The Texas Chainsaw Massacre Part 3* about a year from now.



# QUESTION

....I have quite a few PAL and SECAM video tapes (VHS) of European events that are impossible to purchase in the NTSC formats. I know they will not play on NTSC. Where can I purchase a VCR that plays all 3 formats and how much would it cost? Do I need a foreign monitor as well as a regular TV? Everybody says to have them copied into NTSC format, but I have over 50 tapes and want to collect more and the going rate is \$100., so a PAL/SECAM/NTSC VCR would be cheaper.

H.A., CHICAGO, IL.

# ANSWER

As a rule multistandard machines are very costly and always require multistandard monitors.

There is, however, one device that does not require the purchase of a monitor: The Image Translator™ from Instant Replay (2951 South Bayshore Drive, Miami, FL 33133 Phone: 305-448-7088). Other multistandard VCR's are based on a PAL VCR and due to the complex differences between NTSC and PAL, record poorly on NTSC. They have no deluxe NTSC features and no U.S. support for parts and service. Some play only one speed.

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## MUSIC VIDEO



Jackson: a don't-mess-with-me message.

### JANET JACKSON: CONTROL, THE VIDEOS ★ ★ ★ ★

Janet Jackson. Directed by Mary Lambert, Ashworth and Jones, Julien Temple. 1986. (A&M cassette, Hi-Fi stereo, 15 min., \$12.95)

By Jon Pareles

All-dancing, all-singing and rarely cracking a smile, Janet Jackson carved herself a new tough-cookie image with the three video clips in *Control*. Just as she combined two winning formulas on the *Control* audio album—brother Michael Jackson's sweet vocals plus metallic, Prince-style grooves co-produced by Jimmy Jam and Terry Lewis—and then added a don't-mess-with-me message, the videos get smart with formulas. First, they prove that Janet's still a Jackson, as she twichdances (a la Michael) through a choreographed universe. "Nasty" goes to a movie theater like "Thriller"; "What Have You Done for Me Lately" takes place in a luncheonette and "When I Think of You" uses street scenes, both recalling Michael's "Beat It."

But, instead of budget-busting like Michael, Janet has a better idea. The clips work up to Julien Temple's "When I Think of You," one of his street-dance numbers with a cast of dozens plus an audacious twist—real-time shooting. I count a maximum of four possible edits (though there may be fewer) as the camera cruises a big soundstage production, up streets and alleys, down a staircase, through a kitchen, back to the street. I don't even want to *think* about how complicated the rehearsals were. But the result has just what song-and-dance videos need: suspense.



## TRUMPET KINGS ★★

Louis Armstrong, Bunny Berigan, Red Nichols, Harry James, Dizzy Gillespie, Miles Davis. Hosted by Wynton Marsalis. Directed by Burrill Crohn. 1985. (Video Arts International cassette, Hi-Fi stereo, 72 min., \$39.95)

By Dave Van Ronk

Since jazz developed as a distinct musical form before phonography became widespread, and since it had evolved quite a few separate dialects before the advent of talkies, made-for-video collections such as this one are bound to be at least a bit frustrating. So I'll never see Bix Beiderbecke or King Oliver—and I have to accept the fact that a truly comprehensive video jazz history is an impossibility. I can live with this. The earliest jazz films, moreover, were generally poorly recorded—and the song selections on them were often dictated by commercial rather than musical considerations. This, too, I can take. But an almost total lack of sideman credits?

Who, for example, takes the trumpet chorus before Louis Armstrong on "Dinah"? Most likely Zilmer Randolph, who probably also did the arrangement, but we are not told by host Marsalis or by anyone else here. And who is the tasty drummer with Gerry Mulligan and Art Farmer? The writer of the narration seldom bothers to include any song titles, so most of the time you don't know what song is being played or, trumpet expected, who is playing it. This kind of stonewalling irritates.

In the interest of comprehensiveness, trumpeters unavailable on film or videotape are covered in the script and sometimes by excerpts from audio recordings. But the choices are occasionally baffling. Why Bix's somewhat insipid chorus on "Royal Golden Blues" when, presumably, the producer had his whole recorded *oeuvre* to draw upon? In any case, 24 bars of this and 96 bars of that give me a pain.

Still, there are redeeming features here and there, mostly the clips of the more contemporary musicians. Among them:



Marsalis: The message is incomplete.

Clark Terry building a beautiful solo on two horns—muted trumpet and fluegelhorn—a few bars on one, and then a few on the other. Fine stuff. Or Lee Morgan's marvelous half-valve work. Or Art Farmer's delicate work with Mulligan (great chart—who wrote it?). And narrator Marsalis, who did *not* write the script, delivers it well and plays some excellent jazz to boot.

For me, though, the two best pieces are the chase choruses between Charlie Shavers and Buck Clayton on "This Can't Be Love"—positively electrifying—and Gillespie (Diz, that is) and Armstrong clowning their way through "Umbrella Man." I cracked up.

## JIMMIE RODGERS: THE FATHER OF COUNTRY MUSIC ★★

Directed by Gina Neville. 1985 compilation. (Cinema Guild cassette, 30 min., \$24.95)

By Alanna Nash

Rodgers, the Singing Brakeman—not the balladeer of "Honeycomb" fame—is one of country music's true legends and a seminal figure in the history of the genre.



Rodgers: unknown yodeler.

Because he died so young and so long ago—at age 35 in '33—he has taken on almost mythic proportions through the years, to the extent that there is little existing information to present him as a flesh-and-blood man and not just as a moldy museum piece.

Unfortunately, this video release doesn't do much to clear the dust. Consisting of little more than archival photos, interviews with proud relatives and cemetery footage, the program never looks beneath the surface to wonder what drove this frail, tubercular yodeler, how he devised his distinctive vocal and guitar technique, or why he went on to squander his fortune. Although Rodgers' records are available, we never hear his voice.

In the end, then, we know as much about Rodgers as we did going in. That, plus production values that skimp on such niceties as full, first-reference identifications, makes this an expensive and unsatisfying 30 minutes of viewing. (Cinema Guild is at 1697 Broadway, New York, NY 10019.)

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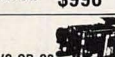
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## INFO VID

### THE TOUCHE ROSS VIDEO TAX GUIDE 1987 ★★

Director not credited. 1986. (Master-Vision cassette, 90 min., \$29.95)

By Stephen W. Shulman, C.P.A.

With the passage of sweeping new tax laws effective in 1987, everyone's concerned and a bit confused about just how the tax reforms will affect filing for '86 and planning for '87. A good video presentation would certainly be useful. This release partly fills the bill.

The Touche Ross Video Tax Guide

1987 is strictly for the tax-filing novice. The narrator states that the tape can be used as a reference when doing individual tax planning, but there is no index to allow easy return to areas of interest.

The presentation relies on partners of the "Big 8" accounting firm of Touche Ross. On the plus side, this creates confidence about the information and advice being presented. On the minus side, however, we have partners who are not good public speakers. Their different styles in trying to address complicated subjects sometimes make things difficult to follow. The program would have been greatly improved with the use of more

sophisticated graphics to clarify their words. There are attempts to cover many areas without adequately illustrating how they blend together into your total tax picture. There are lots of useful tips and planning devices scattered throughout, but it is not clear when they are going to be discussed, so the viewer is not prepared to take notes.

If you are a complete tax novice, the tape does raise enough questions to make it worth checking out—if only for points to bring to your tax advisor's attention for further clarification.

### YARDENING WITH JEFF BALL, VOLS. I & IX ★★ ★★

Jeff Ball. Directed by Fred

A. Greive III. 1986. (12 Kartes cassettes, 53 min. each, \$17.95 each)

By Genevieve Kazdin

How did your garden do last year? Thanks to these tapes, I expect mine to be much improved *this* year. Gardening author Jeff Ball has put together a 12-cassette collection demonstrating techniques that use available space more efficiently and with much less work. That's for me! The two tapes sent for review are both very good indeed.

Vol. I, titled *How to Design and Build a Vegetable Garden*, takes us through every step, from selecting the best area for a garden to how to harvest. Yes, there are optimum methods to use when picking your crop. Along the way, Ball explains how to test soil for fertility and drainage, how to build garden beds, maximize space, make compost, and arrange an irrigation method to save water and work.

For those of us who live in the North, Vol. IX, *How to Grow Cool Weather Vegetables*, shows how to expand our growing season by three months. We see how to start vegetables indoors by seed or seedling, how to build and use cold frames, and how to take the temperature of the soil. Ball shows us various methods of protection that will allow new plantings to grow and flourish. I expect these simple steps will let me pick lettuce before my neighbor gets hers out!

The cassettes are time coded and can be used and reused just like a book. By checking the table of contents, you can quickly find a subject and advance or reverse the tape until you see the corresponding time code on the screen.

Ball's cassettes have been endorsed by the National Gardening Association and are sponsored by the Burpee Co., Mantis Manufacturing Co. (makers of garden equipment) and Four Seasons Greenhouses. But you will find no commercials here. Although products from these companies are occasionally visible on screen, Ball never pushes them or makes us feel our gardens are doomed without them. I found practical, workable information here.

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**THE MYSTERY MAGICIAN ★★ ★**  
 Directed by Peter Hamilton. 1986.  
 (CBS/Fox cassette, Hi-Fi mono,  
 52 min., \$29.98)

By Paul Taublieb

I've always found magic shows immensely enjoyable—and frustrating. It drives me crazy trying to figure out how that guy sawed a woman in half and then put her back together.

Well, the secret to that maneuver, as well as to a half dozen others, is revealed in this engaging, illusion-shattering tape. About the only secret not exposed is the identity of the host, described only as a "world famous magician." According to a production spokesperson, the tape was shot on a closed set and the tape's release has caused quite a ruckus in the magic community. Magicians are not supposed to dish and tell.

But this particular magician's indiscretion is home video's gain. What makes this tape fun is its presentation. First we see the illusion as we would during a regular performance. Then it's replayed, and as the trick is seen from different camera angles, the sleights of hand and various other techniques are explained and demonstrated for such classic routines as turning a lady into a tiger, suspending someone on a sword, and linking and unlinking "solid" rings. You'll gain a new-found respect for the dangers, difficulties and showmanship involved in pulling these tricks off. And you'll enjoy a little epiphany—aha, so that's how they do it!

Two caveats, however. First, the tape package indicates that the levitation routine is among those revealed; while it is performed, it's never explained. Second, if you are a fervent fan of the art of illusion, once you've seen the tape, the magic of magic will never be the same. Personally, I loved it.

## KID VID

**SHIVER, GOBBLE  
 AND SNORE ★★ ★**

Animated. Various directors. 1970-72.  
 (Learning Company of America/  
 New World cassette, 45 min., \$19.95)

By Genevieve Kazdin

Shiver, Gobble and Snore live in a land where the king makes arbitrary, silly rules to live by. This is not only confusing to the citizens, but makes them very unhappy. So Shiver, Gobble and Snore run away to a land where there are no rules. All too soon, they discover that rules are necessary if they really want to live in peace with each other.

There are three other stories on this tape. *The Kings of Snark* explains why we have elections; *The Town That Had No Policeman* why we have taxes; and *The Fisherman Who Needed a Knife* makes it quite clear why we use money.

Any child from four to seven who is asking these kinds of questions will enjoy these whimsical explanatory tales written by Marie Winn, author of *The Plug-In Drug* (a valuable paperback critique of children's TV and video). The stories are animated by Academy Award-winning Nick Bosustow, and he gives us witty, colorful interpretations.

**MY FAVORITE FAIRY TALES,  
 VOLS. 1 & 2 ★★ ★**

Animated. Directed by Robert Barron.  
 1986. (Hi-Tops/Heron cassettes,  
 45 min. each, \$9.95 each)

These animated tapes present some of the oldest of all fairy tales in a modern,

up-to-date setting. Vol. 1 includes: *Little Red Riding Hood*, *Ali Baba and the Forty Thieves* and *Puss 'n Boots*. Vol. 2: *The Three Little Pigs*, *The Ugly Duckling* and *The Wolf and the Seven Little Kids*.

Some mothers of young children have told me they are nervous about such stories. Wolves who swallow grandmothers and little girls can inspire nightmares, after all. The producers of this series are obviously aware of such concerns, so most of the really frightening scenes are kept off-camera. They have also updated the language.

I enjoyed these short versions of these old, familiar stories—and the sensitivity of the adaptations. (G.K.)

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PREVIEWS

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"Stacy's a boy's name," says Keach in *The Squeeze*.

### ACTION

‡**AMERICAN JUSTICE** (1986) The stars of TV's *Simon & Simon* thwart thugs dehumanizing wetbacks. With Jameson Parker, Gerald McRaney. MPAA: R. (Lightning, March 17)

‡**AMERICA 3000** (1986) Women rule men in the brutal post-nuclear 31st century. With Laurene Landon and Chuck Wagner. MPAA: PG-13. (MGM/UA, March 17)

‡**ANGEL'S BRIGADE** (1979) A bevy of beauties busts some drug-running bad guys. With Jack Palance, Jim Backus. MPAA: PG. (Lightning, March 17)

‡**ARMED RESPONSE** (1986) David Carradine and Lee Van Cleef respond to wanton nastiness in L.A.'s Chinatown. MPAA: R. (RCA/Columbia, March 19)

‡**FAIR GAME** (1985) Neanderthal goons terrorize Cassandra Delaney in the Australian outback. (Charter, March 25)

‡**J.C.** (1971) A biker and his dad clash over religion. MPAA: R. (Charter, March 25)

‡**RED THE HALF BREED** (1970) The law hunts a wrongfully accused mixed-race man. With Daniel Pilon. (New World, March 31)

‡**SHANGHAI SURPRISE** (1986) Sean Penn and Madonna hunt opium in the Orient. MPAA: PG-13. (Vestron, March 4)

‡**THE SQUEEZE** (1977) A drunken ex-cop saves his wife from

kidnapers. With Stacy Keach, Carol White. MPAA: R. (Warner, March 11)

‡**STRATEGIC AIR COMMAND** (1955) James Stewart takes to the skies, while June Allyson waits behind. (Paramount, March 11)

‡**STRIKE BACK** (1980) An escaped con searches for his lover. Angry cops follow. With Dave Ballo, Brigitte Wollner. (Vestron, March 25)

‡**THE TERRORISTS** (1974) Sean Connery and Ian McShane defuse an explosive terrorist siege. (Key, March 12)

‡**WARRIOR QUEEN** (1987) Sybil Danning rescues a young nymph from a Pompeii harem. Directed by Chuck Vincent. MPAA: R and unrated versions available. (Vestron, March 25)

‡**WOMEN IN FURY** (1984) Lady cons bust loose and flee across the Brazilian Amazon. With Suzanne Carvalno. (Vestron, March 17)

‡**WOMEN'S PRISON MAS-SACRE** (1985) Male cons take female cons hostage, then the shootouts begin. With Laura Gemser. (Vestron, March 11)

### DRAMA

‡**THE BERLIN AFFAIR** (1985) An alluring Japanese girl weaves a tangled web in Nazi Germany. Directed by Liliana Cavani. MPAA: R. (MGM/UA, March 17)

‡**DANCING IN THE DARK** (1986) During a hospital convalescence, Martha Henry reconstructs the collapse of her 20-year marriage. MPAA: PG-13. (New World, March 31)

‡**ECSTASY** (1984) An erotic director casts his wife in a role—and burns. With Tiffany Bolling, Jack Carter. MPAA: R. (MGM/UA, March 17)

‡**AN EARLY FROST** (1985) Aidan Quinn's family faces his homosexuality and infection with AIDS. With Ben Gazzara, Gena Rowlands. (RCA/Columbia, March 17)

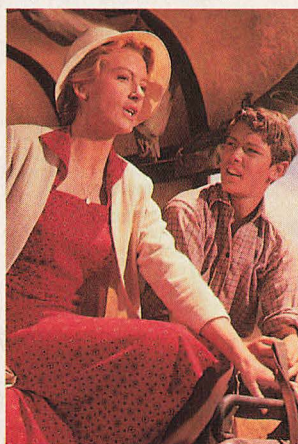
‡**GAMBIT** (1966) Shirley MacLaine and Michael Caine plot a slick caper. (MCA, April 9)

‡**THE GIRL FROM PETROVKA** (1974) Famed Russian ballerina Goldie Hawn goes gaga for Hal Holbrook, a US correspondent. MPAA: PG. (MCA, April 9)

‡**LOST HORIZON** (1937) Ronald Colman discovers Shangri-la and Jane Wyatt. The restored full-length version of Frank Capra's classic. B&W. (RCA/Columbia, March 3)

‡**LOVE CIRCLES** (1985) An international trail of promiscuity is traced through a pack of smokes. With John Sibbit. MPAA: R. (MGM/UA, March 17)

‡**STEAMING** (1986) Six women share their innermost secrets at a London bathhouse. With Sarah Miles, Vanessa Redgrave. MPAA: R. (New World, March 31)



Kerr dons bonnet in *Sundowners*.

‡**THE SUNDOWNERS** (1960) Robert Mitchum and Deborah Kerr play itinerant Australian sheepherders. (Warner, March 25)

‡**VARIETY** (1985) A New York porn-theater ticket-seller learns to control men. Directed by Bette Gordon. With Sandy McLeod. (Media, March 11)

‡**WETHERBY** (1985) David Hare's tale of a stranger's suicide that shocks a suburban English town. With Vanessa Redgrave, Ian Holm. MPAA: R. (MGM/UA, March 17)



You've got a Deadly Friend.

### HORROR

‡**DEADLY FRIEND** (1986) Wes Craven's teen genius unleashes horrors to save his friends. With Matthew Laborteaux. MPAA: R. (Warner, March 11)

‡**FURY OF THE WOLFMAN** (1974) Perla Cristal toys with her lover, wolfman Paul Naschy. (Charter, March 25)

‡**HONEYMOON HORROR** (1977) Three young couples dodge a mush-headed meanie on Honeymoon Island. With Bob Wagner. (Sony, March 23)

### SCI-FI

‡**THE FLY** (1986) David Cronenberg's remake of the '50s man/bug cult favorite. With Jeff Goldblum, Geena Davis. MPAA: R. (CBS/Fox, March 26)

‡**THE OUTER LIMITS** (1963) Three one-hour tapes from the popular B&W TV series. The episodes are: *The Galaxy Being* with Cliff Robertson, *The Hundred Days of the Dragon*, and *The Man With the Power* with Donald Pleasance. (MGM/UA, March 24)

### ANIMATED

‡**WIZARDS** (1977) Ralph Bakshi's rich depiction of the magic vs. technology battle. MPAA: PG. (CBS/Fox, March 26)

### BALLET

‡**THE ROMANTIC ERA** (1985) Ballerinas Alicia Alonso, Carla Fracci, Ghislaine Thesmar and Eva Evdokimova perform separately in this program. (Kultur, April 6)

#### KEY TO SYMBOLS

‡Videocassette • Videodisc



## COMEDY

‡**AMATEUR NIGHT** (1985) *Fame* and *A Chorus Line* meet in a night club, metaphorically. With Geofrey Duel. (Vestron, March 11)

‡**COMIC CABBY** (1987) Al Lewis and Bill McLaughlin trade yuks in a New York City taxi. (Vestron, March 25)

‡**GEORGE CARLIN: PLAYIN' WITH YOUR HEAD** (1987) Let him, if you dare. 57 mins. (Vestron, March 11)

‡**THE MOVIE MAKER** (1986) Nutty guys need bucks for a flick. With Zsa Zsa Gabor, Orson Bean. (Vestron, March 17)



One Crazy Cusack and Moore.

‡**NASTY HABITS** (1977) A post-Watergate political allegory, set in a Philly convent. With Glenda Jackson, Geraldine Page, Anne Meara, Jerry Stiller, Rip Torn. MPAA: PG. (Media, March 11)

‡**ONE CRAZY SUMMER** (1986) John Cusack, Demi Moore, Curtis Armstrong and Bobcat Goldthwait go nutty in Nantucket. MPAA: PG. (Warner, March 11)

‡**POISON IVY** (1985) Michael J. Fox charms the nurse (Nancy McKeon) while Robert Klein battles Camp Pinewood's kids. (RCA/Columbia, March 19)

‡**A ROOM WITH A VIEW** (1986) An Edwardian comedy of manners, from E.M. Forster's novel. With Helena Bonham Carter, Maggie Smith, Denholm Elliot. (CBS/Fox, March 26)

‡**SON OF PALEFACE** (1952) Bob Hope graduates from Harvard and goes west to play cowboy. With Jane Russell, Roy Rogers. (RCA/Columbia, March 19)

‡**SOUL MAN** (1986) C. Thomas Howell dons blackface to win a Harvard scholarship. People buy it. With Rae Dawn Chong. MPAA: PG-13. (New World, March 31)

‡**THEY MIGHT BE GIANTS** (1971) George C. Scott thinks he's Sherlock Holmes. Psychiatrist

Joanne Woodward tries to cure him. MPAA: G. (MCA, April 9)

‡**TOUGH GUYS** (1986) Ex-cons Burt Lancaster and Kirk Douglas can't go straight. With Eli Wallach, Charles Durning. MPAA: PG. (Touchstone, March 24)

## SUSPENSE

‡**BERSERK!** (1967) Joan Crawford lords it over a traveling three-ring circus of grisly death. (RCA/Columbia, March 19)

‡**52 PICK-UP** (1986) Seamy blackmail, Elmore Leonard-style, with Roy Scheider and Ann-Margret as victims. MPAA: R. (Media, March 11)

‡**MURDER ELITE** (1986) A crazed killer chases Ali MacGraw across the lush English countryside. (Vestron, March 25)

‡**THE PHOTOGRAPHER** (1975) A shutterbug likes his models sliced thin. With Michael Callan. MPAA: PG. (Charter, March 25)

## DOCUMENTARY

‡**IN SEARCH OF NOAH'S ARK** (1976) A feature-length presentation of the evidence. MPAA: G. (VidAmerica, March 24)

‡**POWER PROFILES** (1985) Made-for-TV biographies of

revered celebrities, covering two personalities on each tape. The three tapes are: *The Champs*, *The Legendary Ladies* and *The Folk Heroes*. (VidAmerica, March 3)

‡**VIETNAM: A TELEVISION HISTORY** (1984) The original PBS series (13 hours), on seven cassettes. (Sony, April 16)



Calamity Jane for a Day.

## MUSICAL

‡**CALAMITY JANE** (1953) Doris Day and Howard Keel take on the Wild West, armed with the songs of Sammy Fain and Paul Francis Webster. (Warner, March 25)

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## EXERCISE

‡**A WEEK WITH RAQUEL** (1987) The renowned Ms. Welch offers her day-by-day tips for beauty in a "shape-up program." (HBO/Cannon, March 12)



Raquel brims with dorsal sinew in *One Week*.

## FOREIGN

‡**JACKO & LISE** (1982) Walter Bal's French/Belgian production finds young Jacko growing up for Lise's sake. With Laurent Malet. Subtitled or dubbed. MPAA: R. (Embassy, March 27)

‡**KANAL** (1956) Polish patriots flee as the German army invades 1944 Warsaw. Directed by Andrzej Wajda. Subtitled or dubbed. Parental discretion advised. (Embassy, March 27)

‡**LOLA MONTES** (1955) Ringmaster Peter Ustinov prods

attraction Martine Carol to describe her affairs to the audience. Directed by Max Ophuls. Subtitled. (Embassy, March 27)

‡**THE SILENCE** (1963) Ingmar Bergman's tale of two sisters. With

Ingrid Thulin, Gunnel Lindstrom. Subtitled or dubbed. B&W. (Embassy, March 27)

‡**TOO SHY TO CRY** (1982) A painfully bashful Frenchman meets his dream girl and comical courting begins. With Pierre Richard. Subtitled or dubbed. MPAA: PG. (Embassy, March 27)

## KID VID

‡**THE ADVENTURERS OF TIN TIN** (1962) The two animated tapes depicting Herge's boy reporter are *The Shooting Star* and *Black Island*. (Sony, March 23)

‡**BABYSONGS** (1987) Music videos to help train toddlers. (Hi-Tops, March 3)

‡**CHALLENGE OF THE GOBOTS, VOL. VIII** (1986) In case you are still waiting for GoBot, three new (cartoon) adventures. (Vestron, March 25)

‡**THE GALAXY RANGERS** (1986) Stellar crime fighters of the animated kind encounter the evil Queen of the Crown in this series. Two 70-minute and two 25-minute tapes available. (RCA/Columbia, March 19)

‡**KIDS IN MOTION** (1987) Scott Baio and the Temptations lead kids in interactive dance and song. (Playhouse, March 26)

## COLORIZED

‡**CAPTAIN BLOOD** (1935) Errol Flynn graduates from med school to high-seas pirating. With Basil

Rathbone, Olivia de Havilland. (CBS/Fox, March 26)

‡**TERROR BY NIGHT** (1946) Holmes and Watson track a brutal murderer-thief aboard a train. With Basil Rathbone, Nigel Bruce. (Hal Roach, March 18)

## INFO VID

‡**MICROWAVE COOKING** (1987) Pat Hutt whips up quick electro-chow for all to see. (Best Film, March 3)

‡**A TOAST TO HOSTING** (1987) A Seagram's-sponsored guide to spirited beverage dispensation. (Video Gems, March 27)

## ROCK

‡**THE PRINCE'S TRUST ALL-STAR ROCK CONCERT** (1986) A BBC-TV-produced hour featuring everyone from McCartney to Sting. (MGM/UA, March 17)

## IN THE WORKS

'NAM, THE WAY IT OUGHTA BE: Oliver Stone's *Platoon* will reach home video by late summer. Vestron will distribute the movie on cassette. The company will also have **Blake Edwards' That's Life** and the epic *Tai-Pan* out before then.

**FOX PICKS UP VIRGIN ISLANDS:** CBS/Fox signed a pact with Island Pictures to distribute seven IP movies. Future releases will include the upcoming *Alex and Nancy* (Cox pic *Straight to Hell*, and *Slam Dance* with Tom Hulce. —Greg Fagan

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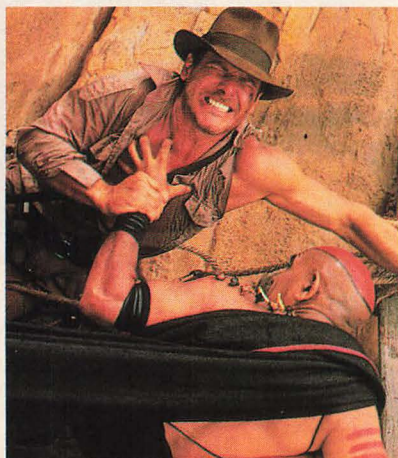
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### BEST MOVIE

**BACK TO THE FUTURE (MCA)** "An average '80s teenager takes a ride in a nuclear-powered time machine back to 1955, where he must play matchmaker for his parents-to-be. The video scanning is carefully carried out. Nothing squeezed, nothing lost. It's a tight, well-crafted classic; a masterstroke of slick innocence that will bring the family together." —Maury Z. Levy (May '86 VR)

### BEST COMEDY MOVIE

**DOWN AND OUT IN BEVERLY HILLS (Touchstone)** "One of the brightest, most sardonic and acerbic comedies of 1986, [in which] an apparently free hobo, searching for his dog, wanders onto the Beverly Hills estate of a household of loonies. [It's all] so perceptive and so funny." —Jeffrey Lyons (Sept. '86 VR)



Rough and tumble Indiana Jones.

### BEST ADVENTURE MOVIE

**INDIANA JONES AND THE TEMPLE OF DOOM (Paramount)** "Seeing [it] on video made me marvel once again at the genius of [Steven] Spielberg and [George] Lucas. As the adventures unfold, it's easy to see how Spielberg is poking fun this time at the image of his lead character."

—Jeffrey Lyons (Nov. '86 VR)



Michael J. Fox and Christopher Lloyd go Back to the Future.

### BEST ACTION MOVIE

**FIX (HBO/Cannon)** "F/X is that rarity of rarities in today's superhyped-up movie market: a genuine sleeper. The video version retains all the thrills, chills and wry humor of the original. The title, as most movie buffs know, is Hollywood's abbreviation for special effects [and the movie] functions both as a tribute to and a spoof of the current craze for special effects in movies." —Andrew Sarris (Nov. '86 VR)

### BEST SCI-FI MOVIE

**ALIENS (CBS/Fox)** "A remarkable thriller... a continual series of furious encounters and growing tension. Certainly the scariest sci-fi movie of them all. Just don't watch it alone. Or after 11 p.m." —Jeffrey Lyons (March '87 VR)

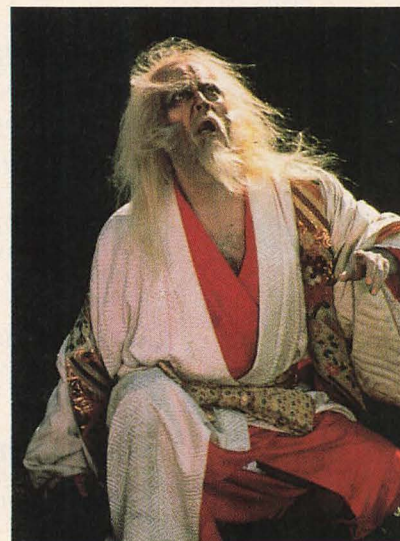
### BEST MUSICAL

**SUNDAY IN THE PARK WITH GEORGE (Karl-Lorimar)** "Winner of a Pulitzer Prize in 1985 [on Broadway], Stephen Sondheim's *Sunday in the Park* is an adventurous theatrical exploration of life and art—a moving, emotion-driven story told in the language of feelings, flesh and blood." —David Hajdu (Sept. '86 VR)

### BEST FOREIGN MOVIE

**RAN (CBS/Fox)** "If movies could be fully appreciated as mobile artworks, *Ran* would rank as one of the most stunning creations in the history of the cinema. Kurosawa's very Japanese adaptation of Shakespeare's *King Lear* is indisputably a feast for the eyes."

—Andrew Sarris (Feb. '87 VR)

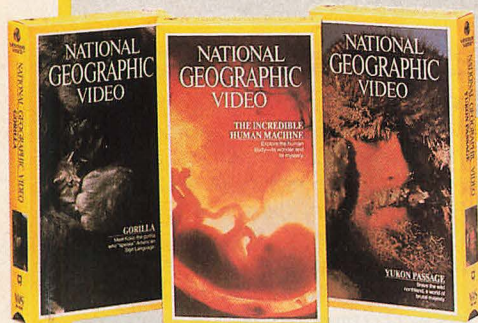
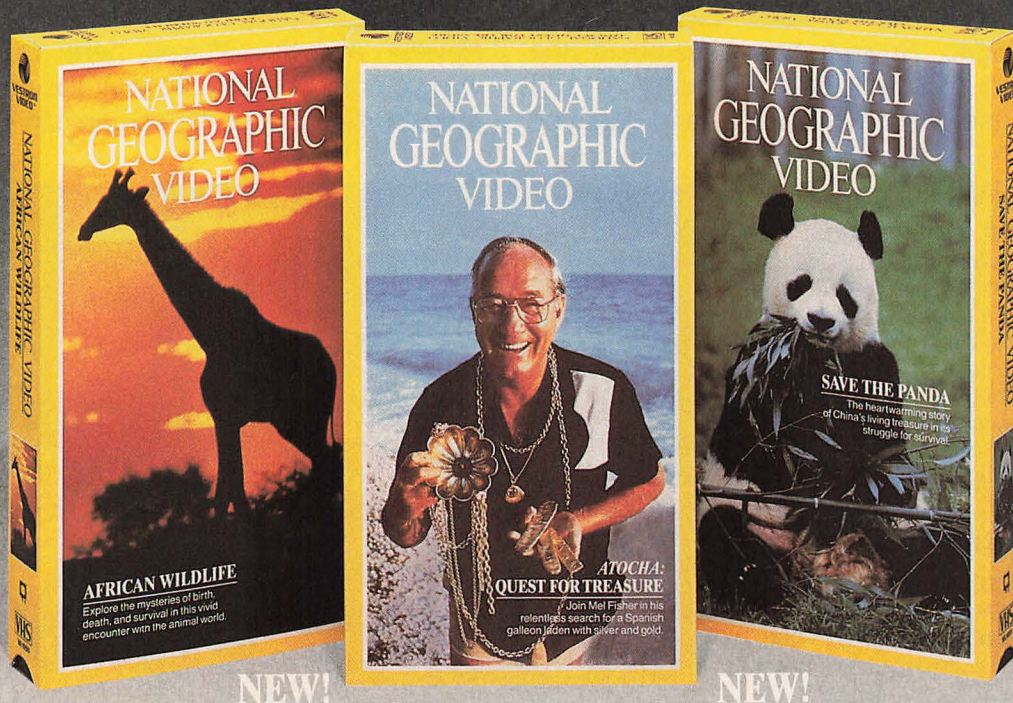


Kurosawa sees how they Ran.



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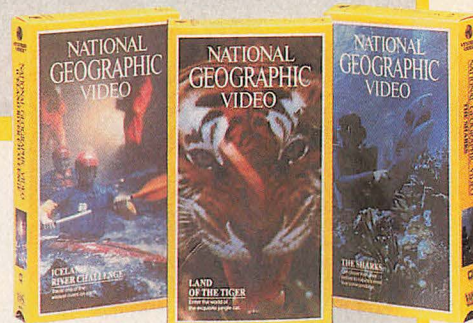
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'87 ViRAs



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**RE-ANIMATOR** (Vestron) "A surprise hit at last year's Cannes Festival, *Re-Animator* is a terrific little horror movie that elicits yocks as well as yucchs amidst all its gore. [It has] a sly sense of the absurd that elevates it way above most others in its genre." —Doug Brod (April '86 VR)

## BEST DOCUMENTARY

**STREETWISE** (LCA/New World) "A documentary that puts most TV docudramas to shame. A video with a point of view and a conscience. Teaching, not preaching. It's a brutal look inside a world most of us would never see. It's a video everyone should watch." —Maury Z. Levy (July '86 VR)



Howie Mandel plays comic host.

## BEST SERIES

**NATIONAL GEOGRAPHIC SERIES** (Vestron) "*National Geographic's* specials continue to provide some of the most interesting documentary viewing," wrote Genevieve Kazdin (Dec. '86 VR) in her review of *Atocha: Quest for Treasure* and *Save the Panda*. Others reviewed included: *Secrets of the Titanic* (James B. Meigs, March '87 VR), *Land of the Tigers*, *The Sharks* and *Iceland River Challenge*. (C.P. Crow, April '86 VR)

## BEST HOW-TO

**WEIGHT WATCHERS GUIDE TO DINING & COOKING** (Vestron) "A fast-moving, continually interesting and consistently well-done program—filled with encouraging, helpful ideas." —Genevieve Kazdin (Aug. '86 VR)

## BEST ANIMATED KID VID—TIE

**THE WONDERFUL WORLD OF DISNEY: DUCKING DISASTER** (Disney) "A wildly imaginative, witty and entertaining Disney view of human behavior and psychology. Funny and charming and full of the best kind of Disney cleverness, which combines equal amounts of whimsy, technique and truth." —Elizabeth Crow (Nov. '86 VR)

**"WHERE DID I COME FROM?"** (Consolidated/New World) "Good taste, gentle humor and sensitivity, as well as accuracy of information, make this a very special program indeed. Its value for early, accurate sex education should be considered by every parent." —Genevieve Kazdin (Sept. '86 VR)

## BEST LIVE-ACTION KID VID

**KIDSONGS: A DAY AT OLD MACDONALD'S FARM** (View-Master) "It's possible to watch this beautifully produced video collection of songs for kids just for the fun of the stories and the vivacious performances, but it's almost impossible to keep from singing along." —Genevieve Kazdin (March '86 VR)

## BEST COMEDY PERFORMANCE

**PARAMOUNT COMEDY THEATER** (Paramount) "A series of works that have never been seen before—not on cable, not on broadcast, not at the movies. Hosted by the ever-off-the-wall Howie Mandel, it is a showcase for bright young comics. It's very good stuff. It's comedy tonight and next week and whenever you feel like having a good time."

—Maury Z. Levy and Gregory P. Fagan (Feb. '87 VR)



National Geo's tiger in your tape.

## BEST INTERACTIVE DISC PROGRAM

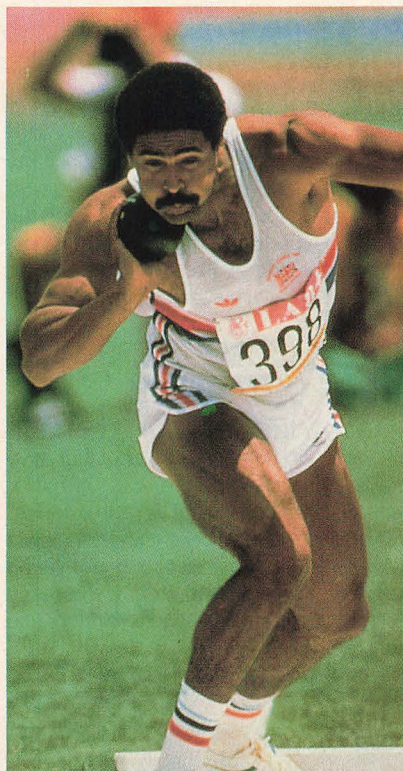
**THE MAGNIFICENT AMBERSONS** (Criterion Collection) "A masterpiece. The presentation is everything that only videodiscs can be—employing to a full capacity the medium's multiple soundtracks, random access, superior picture quality, and other benefits—for [not only] Orson Welles' complete movie [but also] a history of the production, the original shooting script, an interview with Welles, excerpts from a 1925 silent version of the story, and [Welles'] entire original 1939 radio version."

—David Hajdu (March '86 VR)





## '87 ViRAs



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### BEST SPORTS DOCUMENTARY

**16 DAYS OF GLORY** (Paramount) "Bud Greenspan always has an angle—an angle on athletics which you don't normally see on TV. The human angle. This isn't a catalog. It's a very special highlights tape. And the way Greenspan does it, the lights are very high indeed."

—Maury Z. Levy (June '86 VR)

### BEST SPORTS ACTION

**WORLD CHAMPIONS! THE STORY OF THE 1985 CHICAGO BEARS** (NFL Films) "A lightning look at the Bears' championship season that's as tight as their 46 defense. It's a fast-paced, slow-mo look that digs in where TV cameras usually fear to tread."

—Maury Z. Levy (May '86 VR)

### BEST MUSIC (CLASSICAL)

**HOROWITZ IN MOSCOW** (MGM/UA) "A re-edited version of what we saw on TV. What an experience it is! Horowitz, at 81, plays Scarlatti, Mozart, Rachmaninoff and Scriabin like no other pianist alive."

—Martin Bookspan (Feb. '86 VR)

### BEST MUSIC (POP)—TIE

**MY NAME IS BARBRA AND COLOR ME BARBRA** (CBS/Fox) "The production principals were, and must remain, very proud of these ['65 and '66] programs. And so, obviously, is Barbra Streisand, who is responsible for these cassettes being released [with her own new introductions]. She understood—and understands—who she is and what she is about."

—Bob Jones (Dec. '86 VR)

**ELVIS: ONE NIGHT WITH YOU** (Media) "Shot as a segment for Elvis' '68 comeback TV special in front of a select studio audience. It's a crucial moment in the career of one of America's all-time most-important musicians. It will touch your heart and kick your ass."

—Robert Christgau and Carola Dibbell (June '86 VR)

### BEST MUSIC (ROCK)

**KID CREOLE AND THE COCONUTS: THE LEISURE TOUR** (Embassy) "A hellzapoppin concert—an all-singing, all-dancing combination of a Broadway show, a full-scale night-club revue, a rap attack and the hottest funk in New York."

—Jon Pareles (Sept. '86 VR)

### BEST MUSIC (OPERA)

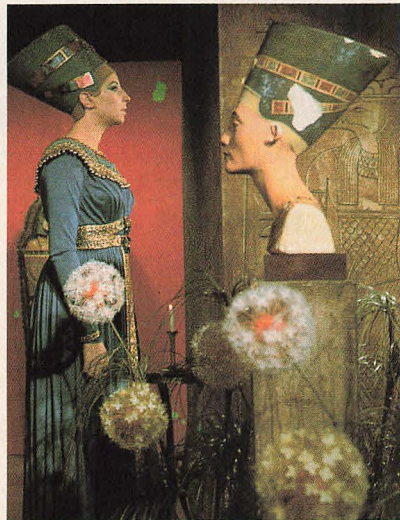
**DONIZETTI'S MARY STUART** (HBO/Cannon) "Words can hardly convey the intensity of Janet Baker's portrayal or the emotional range it covers. She is in her prime vocally in this performance. The camerawork is intelligently thought out and the sound is first-rate."

—Christie Barter (Aug. '86 VR)

### BEST COLORIZED MOVIE

**THE MUSIC BOX** (Hal Roach Studios) "It is a kick to see Stan and Ollie's expressions painted in flesh tones that evoke the early '30s days of three-strip Technicolor. If colorization can get a new generation to love Laurel and Hardy, it'll be worth it."

—Glenn Kenny (Oct. '86 VR)



*Her name is Barbra. Her video sings.*

### BEST CLASSIC MOVIE

**THE AWFUL TRUTH** (RCA/Columbia) "The plain, unadulterated truth is that, after nearly 50 years, this 1937 movie remains one of the freshest, funniest, most freewheeling comedies ever made—and one of the three top romantic comedies of the '30s that no video collection should be without."

—Roy Hemming (Sept. '86 VR)



*Horowitz plays his best on Rachmaninoff's home turf.*





'87 ViRAs

## TAPE & DISC SOURCE GUIDE

Looking for an award-winning tape or disc? The first step is to contact your local video store. If the title isn't in stock, most stores can order it for you. If you still need assistance, we've listed the companies.

### CBS/FOX Video

1211 Ave. of the Americas  
New York, NY 10036  
(212) 819-3200

### The Criterion Collection

2139 Manning Ave.  
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(800) 443-2001—in California  
(213) 475-3524

### Embassy Home Entertainment

1901 Ave. of the Stars  
Los Angeles, CA 90067  
(213) 553-3600

### Hal Roach Studios

1600 North Fairfax Ave.  
Hollywood, CA 90046  
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### HBO/Cannon Video

1370 Ave. of the Americas  
New York, NY 11019  
(212) 977-8990

### Karl-Lorimar Home Video

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Irvine, CA 92714  
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### LCA/New World Video

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Los Angeles, CA 90025  
(213) 444-8100

### MCA Home Video

70 Universal City Plaza  
Universal City, CA 91608  
(818) 777-4300

### Media Home Entertainment

5730 Buckingham Pkwy.  
Culver City, CA 90230  
(213) 216-7900  
(800) 421-4509

### MGM/UA Home Video

1350 Ave. of the Americas  
New York, NY 10019  
(212) 408-0600

### NFL Films Video

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### Vestron Video

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### View-Master Video

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A close-up, high-contrast photograph of actor Joe Don Baker. He is seated in a wicker chair, looking directly at the camera with a serious, intense expression. He is holding a large, brown teddy bear in his left arm and a handgun in his right hand, which is positioned near the bear. The lighting is dramatic, with strong highlights and deep shadows, creating a suspenseful atmosphere.

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Joe Don Baker (prominently featured in the upcoming James Bond film, *THE LIVING DAYLIGHTS*) and Bob Peck star in the taut mystery thriller from the BBC that won 6 British Academy Film and Television Arts Awards. It explodes with suspense!

### EDGE OF DARKNESS

by TROY KENNEDY MARTIN

A BBC Television Co-production with  
Lionheart International Inc.

Coming this April  
from CBS/FOX VIDEO.

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## ...CAMCORDERS

Continued from page 44

is its size and light weight.

8mm camcorders are tiny and feather-light, too, but there aren't lots of households with 8mm decks in them. Among the advantages of the 8mm format is the ability to play back directly through the camcorder and its superior sound capabilities.

An integral part of the 8mm system, flying erase heads allow for cleaner transitions between scenes than those obtained from the conventional stationary heads used in other formats.

**Minimum Illumination:** Measured in lux, this is an indication of how *little* light is necessary to capture images on tape. As a frame of reference, a sunlit day on the ski slopes checks in at roughly 100,000 lux; your grandmother's parlor might be in the 100 lux neighborhood; and a baby's face, lit by the warm glow of a few birthday candles, registers about seven to 10 lux. (If you plan to use the camcorder under low-light conditions, adding an accessory light to the camera will greatly improve recorded images.)

**Auto Focus:** This feature enables camcorders to focus on subjects automatically—wherever they may roam. It's a handy—but by no means foolproof—feature. Consider purchasing a camcorder that allows you to override the auto focus manually.

**Aperture:** Measured in *f* stops, this is the opening within the lens through which images pass to the sensor (Saticon, MOS, CCD, etc.).

**Zoom Ratio:** A measure of a lens' range—from the widest angle (at which objects appear faraway) to the narrowest (at which they appear close). With a 6:1 zoom ratio, the lens can magnify distant images to make them appear six times closer than they actually are.

**Power Zoom:** This ubiquitous feature allows you to effect smooth transitions from wide angle shots to close-ups at the push of a button. Some consumers prefer the added control of a manual zoom.

**Pickup Device:** This device, which converts the image taken in by a camcorder's lens into electronic impulses, comes in two varieties: tube (with such names as Newvicon and Saticon) and semiconductor (CCD or MOS). The former type, crafted of glass, performs slightly better under low-light conditions, but is more prone to image lag, and is more susceptible to permanent harm from bright lights. (Image lag describes the line of blurred light that occurs across the screen as the lens moves away from a light.) The latter variety is less effective in low-light environments, but is nearly indestructible, and not prone to image lag.

**Viewfinder:** Two types of viewfinders are available: optical and electronic. Both allow you to see what you're shooting while you're shooting. Only the electronic variety—which is actually a tiny black-

# GET OUT OF THE DARK.

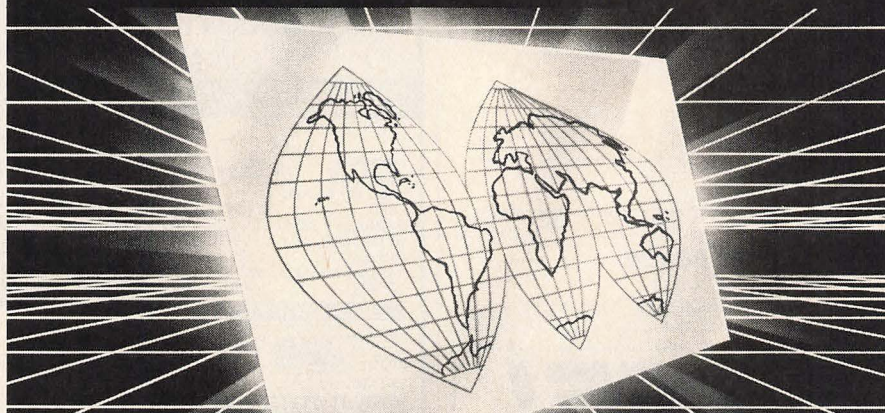


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**Titler:** Also known as a character generator, this device does just what you'd imagine. It allows you to create titles and superimpose them on the images you've already shot. □

## ...TUNERS & RECEIVERS

Continued from page 61

allows you to control an A/V receiver from a considerable distance.

**Equalizer:** A feature that allows you to tailor a system's sound by controlling the relative volume of individual frequency ranges. (Usually adjusted graphically.)

**Video Enhancer:** Circuitry that brings out detail in a television picture, increasing brightness and contrast. Beware: Some enhancers also increase video noise (snow) and can negatively affect color.

**Dolby Surround Decoder, Surround Decoder:** The former, a patented circuit, decodes a special audio track (found on many videocassettes) to create a theater-

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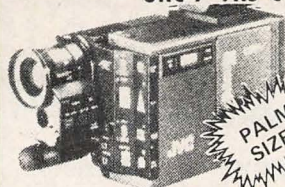


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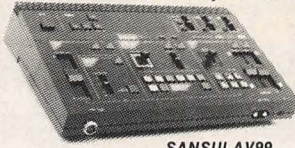
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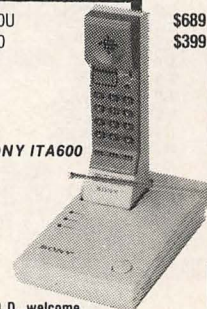
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## ...SUPER TAPE!

Continued from page 80

warehouse for it, along with a \$10 million video/audio postproduction facility for everything from TV commercials to, yes, rock videos. The company has come a long way.

It all started when Ed Sabol, then head of a Philadelphia clothes company, bought himself a Bell and Howell movie camera to chronicle the early career of his high-school hotshot son. Steve Sabol was then a star running back at Haverford Prep on the Main Line. Big Ed used to stand on the sidelines and shoot him. When the

cheerleaders kept getting in front of him, Big Ed, who always seems to get his way, talked the school into building a press box and camera position at the top of the stands. There, he could get a better angle and pursue his hobby in peace. The hobby would eventually turn into a multimillion-dollar business.

Big Ed got pretty polished with the camera. He also got to know the NFL big shots. In 1962, with young Steve off to college, he made them a proposition. He bid \$5,000 for the rights to shoot the NFL championship game. That was twice as much as they paid the year before, but Big Ed always did things in

a big way. Instead of the standard one view from the press box, he hired a half-dozen free-lancers to get the game from every angle. The result was a critical, if not financial, success. He continued the deal the next year and, by 1964, talked the league into buying his little film company to shoot the championship game as well as individual team highlights. That's when Steve Sabol was in one of his several senior years at Colorado College. He gave up the grandeur that was anonymity to join his father in what was now the family business. Today, NFL Films, a wholly owned subsidiary of the league, has a few hundred employees, an annual operation budget of \$15 million and makes big bucks.

A major reason for the success is the approach. It's in-your-face journalism. The cameramen work their butts and knees off—whatever it takes to get the right angle. A lot of the film is shot in slow-motion and superslow-motion, not so much for sport but for cinematic texture. Each film is edited and scored like a major Hollywood production. Cameramen edit, editors shoot, everybody gets dirty. It's a tough job, but NFL Films does it like no one else.

In Mt. Laurel, Dave Plaut, the award-winning director of last year's Super tape, sits for hours and days in a darkened room going over dozens of cassettes, carefully piecing together the Giants' season. Plaut runs each play over and over, making sure the engineer has perfectly synced the music with the footage, making sure the last thud of the drum hits exactly when Lawrence Taylor sacks the quarterback.

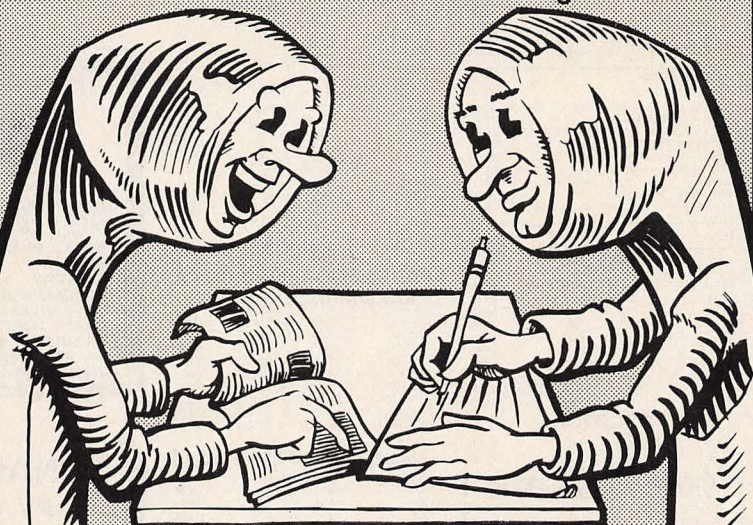
Across the hall, Bob Smith, another former footballer, is performing the same surgery with the Denver season. He'll take time out from editing only to fly to Pasadena to be one of the 12 cameramen on the crew. He'll work the sidelines near Phil Tuckett.

The teams have finished warming up now. Most of the 102,000 fans are in their seats and NFL Films is ready to roll. "We don't do a lot of game planning," Phil Tuckett says as Neil Diamond gets ready for the national anthem. "Most of this is unspoken, we've done it so often. Every member of the crew is so well-versed. Each has shot every angle and done every job. We're like a repertory company doing Shakespeare. One night you're King Lear, the next night you're the ghost."

Tuckett is talking louder now as the Beach Boys begin to play. "We're not

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"How the hell did you do that?" one of the network guys asks Phil Tuckett later on. Tuckett gives him one of his soft smiles. "You know us," he says. "If we didn't get it, it didn't happen." □

APRIL, 1987 115



# HOTLINES TO BEST BUYS

## A GUIDE TO YOUR MAIL-ORDER RIGHTS

As a service to our readers, we offer the following guidelines and suggestions concerning your rights as a mail-order buyer.

### 10 TIPS FOR BUYING BY MAIL

Mail-order advertisers in Video Review offer a large variety of video and consumer electronics products at some of the most attractive prices available anywhere.

The Direct Marketing Association in cooperation with the Federal Trade Commission has developed tips to help consumers with mail-order purchasing.

**1.** Before ordering, be sure you understand the company's return policy. Read the advertisement carefully and make sure everything is spelled out in detail.

**2.** Find out if warranties, shipping, handling and insurance costs are included in the quoted price. Does the price as listed include a rebate?

**3.** Keep a record of your order including: the company's name, address and phone number; information about the item you purchased. Save your canceled check or a copy of your money order.

**4.** If you order by telephone and use a

credit card, be sure to keep the same detailed information.

**5.** Never send cash through the mail. Send a check or money order. Many companies also accept credit card charges but then special credit rules apply.

**6.** If merchandise is damaged, contact the mail-order company immediately. If you're asked to return the product, get a shipping receipt.

**7.** If you return merchandise for any reason, *always* get a receipt from the shipper.

**8.** If you don't receive your order be-

cause your package is lost in transit, the mail-order company should take responsibility for tracing it.

**9.** If your prepaid order doesn't arrive when promised, you may cancel the order and get a full refund. If the company didn't give you a delivery date in its solicitation, the company must ship your order within 30 days of receipt.

**10.** If you cancel a mail-order purchase charged on your credit card, the seller must credit your account within one billing cycle following receipt of your cancellation request.

### YOUR RIGHTS

The Federal Trade Commission's Promulgation of Trade Regulation Rule, state laws and US postal laws govern sales through the mail.

#### THE FTC'S MAIL-ORDER RULE:

- The seller must ship your order when promised in the ad.
- If no shipment or delivery time is promised, the seller must ship no later than 30 days after receiving your order.
- If the seller is unable to ship your order when promised (or within the 30-day limit), you have the right to cancel your order and get a prompt refund.

#### HOW THE RULE WORKS

If the promised shipping date or the 30-day period cannot be met, the seller

must send you an "option notice." This notice tells you the new shipping date, and gives you the option of *either* canceling your order and getting a full refund *or* agreeing to the new shipping date. Instructions on how to cancel your order must be included in this notice. The seller also must provide a free way for you to reply.

If you agree to the delay date given in the first notice but the seller cannot meet the new shipping date, the seller must send you a second option notice. Your order will be canceled automatically unless you sign your consent on the second notice and return it to the seller.

#### REFUNDS

If a prepaid order is canceled, the seller must mail your refund within seven business days. If you charged your purchase, the seller must adjust your account within one billing cycle.

#### EXCEPTIONS

There are some exceptions to this rule. It does not apply to COD orders by mail, credit orders in which your account is not charged before the merchandise is mailed or orders made by telephone and charged to a credit-card account.

### WHAT TO DO IF YOU HAVE A PROBLEM...

**1.** If you have a problem with a mail-order purchase, *contact the company first*. Provide notification to the seller in writing, stating a product description, price and date of order. Keep a copy for your records.

**2.** If a telephone complaint is made, send a

letter confirming the conversation.

**3.** If you cannot reach a satisfactory resolution on your order, you may receive additional assistance by writing to the following organizations.

- The Direct Mail Marketing Association,

Mail Order Action Line, 6 East 43rd Street, New York, NY 10017.

- Your local postmaster. Ask for the name and address of the appropriate postal "inspector-in-charge."
- Your state or local consumer protection office, or the agency nearest the company.



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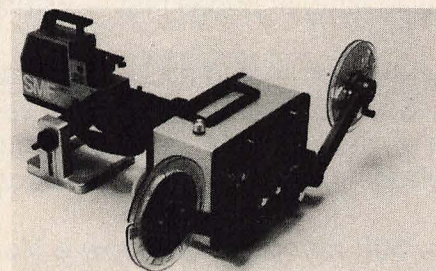
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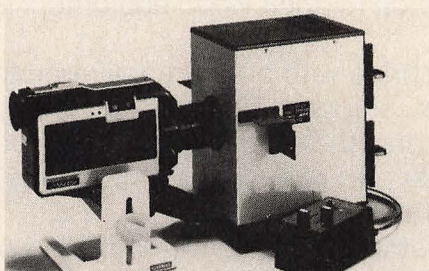
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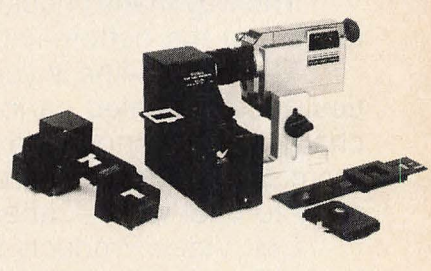
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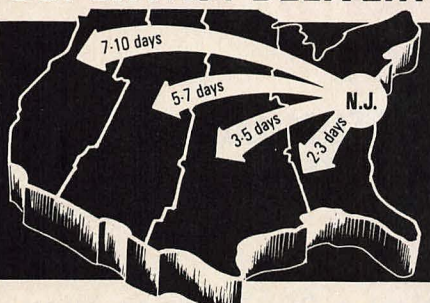
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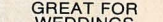
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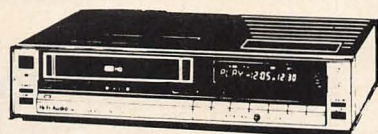
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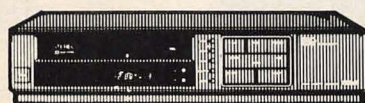
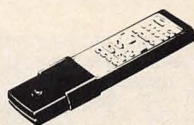
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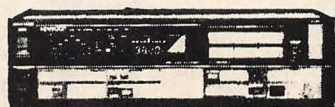
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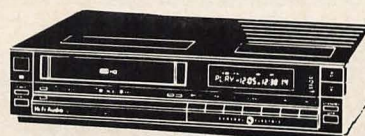
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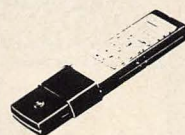
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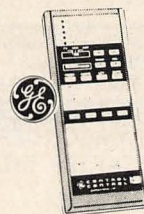
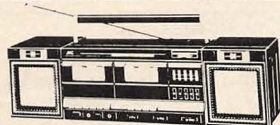
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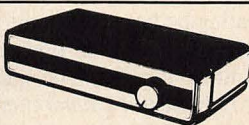
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# BACKSPACE

## The Yuckies: Our Critics Pick The Worst Video Releases Of The Year



Pee-wee's Big Adventure: not a critic's idea of whoopee.

Elsewhere in this issue, you'll find our annual April feature honoring the video releases of the past 12 months that our editors and critics have chosen as the best of the year—the winners of the 1986 ViRAs (Video Review Awards). Not all the year's releases were such gems, of course. So we asked some of our reviewers to name their choices for the *worst* video releases of the year. Here are their responses:

**ANDREW SARRIS:** "I'd have to say *Pee-wee's Big Adventure*. A prissy little man who wears lipstick and makes Jerry Lewis sound like Laurence Olivier is not exactly my idea of whoopee."

**MOLLY HASKELL:** "*Torchlight*. The audience suffers more than the heroine (Pamela Sue Martin) in this overrated, overheated melodrama about the lifestyles and coke habits of the rich and famous."

**JANET MASLIN:** "*Clue*. Its highlights include a dog-poop joke and *three* bad endings instead of the usual one. Rated PG but, in fact, considerably smuttier. The longest 87 minutes you'll ever spend!"

**JEFFREY LYONS:** "Any movie with the words Ninja or Kung Fu in the title—or the Roman numerals II, III or IV!"

**LEONARD MALTIN:** "When I first saw *Maximum Overdrive* in a theater, an 11-year-old boy sitting behind me said, 'That's the stupidest movie I ever saw.' Who am I to argue?"

**ED HULSE:** "I'd also pick *Maximum Overdrive*. It's just what the world needs—a 20-minute movie stretched to an interminable 97 minutes by writer-director Stephen King, who's incapable of telling a 200-page story in less than 800. After watching Emilio Estevez lurch around in his usual dyspeptic on-screen state, I started rooting for the trucks."

**MAURY Z. LEVY:** "*Faces of Death III* was certainly fun for the whole family—the Manson family. A thinly veiled snuff film disguised as a documentary, it brings out all that's evil and violent in the world. The producers should be shot. And then hanged by their toenails—and then . . ."

**DAVID J. ELRICH:** "*Iron Eagle* gets my thumbs down for '86. The acting was terrible. The plot was ludicrous. The special ef-

fects were worth about 25 cents. John Wayne, where are you? Even Oliver Stone will do."

**STEVE SIMELS:** "Any Whitney Houston video. I don't care how well she sings, on video she radiates such smarmy show-biz phoniness most of the time that when she opens her mouth I want to make like Jimmy Cagney in *Public Enemy* and shove a grapefruit in her puss."

**CLIVE BARNES:** "All of the new crop of flab-fighting videos from the sons and daughters of Jane Fonda. Exercise should not be made into a video experience, especially an experience accompanied by non-sweating bodies and grinning gurus."

**JIM FARBER:** "*Silverado* could be Lawrence Kasdan's stupidest script ever—and for him that's no small feat."

**JAMES B. MEIGS:** "*My Beautiful Laundrette*—'Best Picture of the Year'? Give me a break. It was so overhyped by the critics that I expected it to be interesting. Instead, this story of alienation among Pakistani immigrants and young British toughs succeeded in alienating me. The central protagonist (Gordon Warneke) wanders into business deals, petty crime, hetero- and homosexual affairs without a trace of reaction ever crossing his goofy, grinning countenance."

**DOUG BROD:** "The unbearable, sickly sweet robot saga *Short Circuit*. It's a model for everything that's wrong with movies today. It's overblown, manipulative, unoriginal and, for a picture that purports to be life-affirming, oddly lifeless. Ever since his nice notices for *Diner* went to his head, Steve Guttenberg has been polluting screens with his grating enthusiasm and insipid *Mayberry RFD* innocuousness. He's fast becoming the George Segal of the '80s."

**GLENN KENNY:** "*Out of Africa*. It's the sort of movie you tolerate to please your girlfriend, only in my case she wasn't even my girlfriend anymore, so I guess I'm just a masochist. I never liked Isak Dinesen anyway, and I like Meryl 'check out my impeccable accent' Streep even less. The fact that director Sidney Pollack won the Oscar for this over Kurosawa didn't dispose me to enjoy this long, scenic snoozefest either. I had to watch *She-Devils on Wheels* six times just to get *Out of Africa* out of my system."

**GREGORY P. FAGAN:** "*Compromising Positions* is, for me, a plural adjectival phrase describing the state of anyone forced to sit through Frank Perry's tedious suburban fantasy. Those who felt its cartoon characters deftly satirized bourgeois American life probably feel the same way about Joan Rivers."

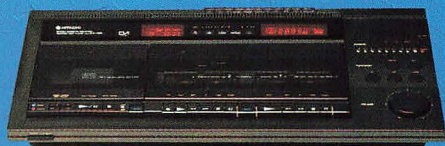
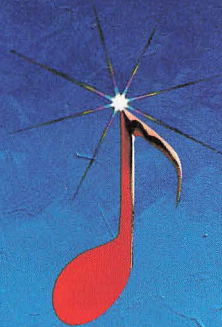
**DAVID HAJDU:** "As a product myself of the TV generation who's now raising kids in the home-video age, I can't help but hate what my children seemed to love best in '86. The worst of the kid-vid lot, in my view, are all those licensed-product programs—*He-Man*, *The GoBots*, *Voltron*, *The Transformers* and the rest that tie in their video tales with products the kids then badger parents to buy. I find the videos themselves virtually devoid of humor, emotion and humanity."

**ROY HEMMING:** "*Great Crimes of the Century*. At a time when many of us are eager to welcome—and encourage—more original made-for-video programming, what do we get in this category but this sort of sleazy regurgitation of the overtold stories of some infamous liars, cheats and cutthroats. No wonder so many people today believe crime pays! The 'isn't-this-awful?' tone of the narration rings as hypocritically as the Ayatollah's moral declamations." □



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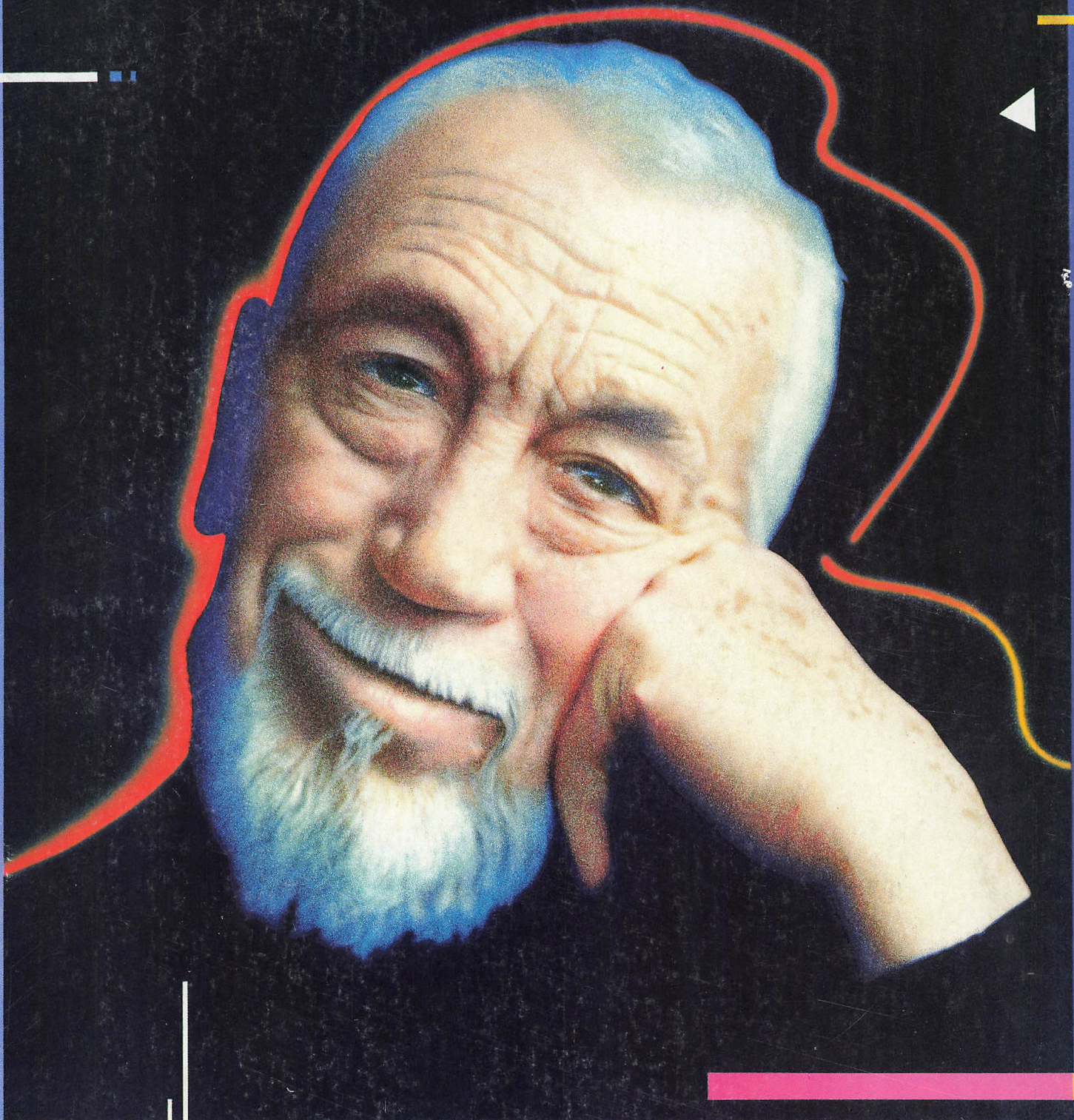
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